

*The* BOOK  
*of* OPERAS





# 27684  
GP00002 - P0062

2.0  
*Alto*











LISTEN-IN RADIO LIBRARY

# RADIO LISTENER'S BOOK OF OPERAS

VOLS. ONE AND TWO

BOSTON  
LOTHROP, LEE & SHEPARD CO.

*Copyright 1910 by*  
IRVING SQUIRE

*Copyright 1926 by*  
ROY C. BAKER

PRINTED IN THE UNITED STATES




## PREFACE

The advent of the Radio Broadcast has probably done more to create interest in music for the people of this country than any other medium yet brought before the public. While mechanical music has helped to a certain extent, it has remained for the radio to carry music into millions of homes and to people who heretofore heard good music but rarely. It is also a pleasing fact that there is a constantly growing demand for the high-grade music. The broadcasting stations have done their best to supply this demand, and hence have naturally turned to the Standard Operas for a great deal of the material for their programs.

The well-known operas seem to contain music which appeals to the public and which has ever-increasing popularity. Many of them are broadcasted in their entirety from the stage of the theatre, other stations maintain groups of singers who broadcast condensed versions.

In order to understand and appreciate the music from the operas, whether heard by radio or directly, it is essential that the listener be familiar with the plot, and it is the purpose of this book to acquaint the reader with the stories of the well-known standard operas, a brief résumé giving the most important features of each one.







# OPERAS

## A

|                               | Vol. | Page |
|-------------------------------|------|------|
| Adrienne Lecouvreur . . . . . | II   | 305  |
| L'Africaine . . . . .         | I    | 299  |
| Aida . . . . .                | I    | 335  |
| L'Amico Fritz . . . . .       | II   | 211  |
| Ariana Barbe-Bleu . . . . .   | II   | 319  |

## B

|                                    |    |     |
|------------------------------------|----|-----|
| Ballo in Maschera, Il . . . . .    | I  | 275 |
| Barber of Seville, The . . . . .   | I  | 83  |
| Barbiere di Siviglia, Il . . . . . | I  | 83  |
| Barbier von Bagdad, Der . . . . .  | I  | 267 |
| Barenhäuter, Der . . . . .         | II | 255 |
| Bartered Bride, The . . . . .      | I  | 345 |
| Bat, The . . . . .                 | II | 9   |
| Beggar's Opera, The . . . . .      | I  | 41  |
| Beggar Student, The . . . . .      | II | 137 |
| Belle Hélène, La . . . . .         | I  | 295 |
| Bells of Corneville, The . . . . . | II | 67  |
| Benvenuto Cellini . . . . .        | I  | 173 |
| Bianca . . . . .                   | I  | 345 |
| Billee Taylor . . . . .            | II | 105 |
| Black Huzzar, The . . . . .        | II | 183 |
| Blue Bird, The . . . . .           | I  | 346 |
| Blue Forest, The . . . . .         | I  | 347 |
| Boccaccio . . . . .                | II | 91  |
| Boheme, La . . . . .               | II | 239 |
| Bohemian Girl, The . . . . .       | I  | 207 |

## C

|                                       | Vol. | Page |
|---------------------------------------|------|------|
| Carmen . . . . .                      | II   | 17   |
| Cavalleria Rusticana . . . . .        | II   | 203  |
| Clandestine Marriage, The . . . . .   | I    | 71   |
| Cleopatra's Night . . . . .           | I    | 347  |
| Conchita . . . . .                    | I    | 348  |
| Contes d'Hoffmann, Les . . . . .      | II   | 121  |
| Coq d' Or . . . . .                   | I    | 349  |
| Crispino . . . . .                    | I    | 247  |
| Cyrano de Bergerac . . . . .          | I    | 350  |
| Czar and the Carpenter, The . . . . . | I    | 179  |
| Czar und Zimmermann . . . . .         | I    | 179  |

## D

|   |    |     |
|---|----|-----|
| Dame Blanche, La . . . . .              | I  | 101 |
| Daughter of the Regiment, The . . . . . | I  | 183 |
| Daughter of the Forest, The . . . . .   | I  | 351 |
| Demon, The . . . . .                    | II | 13  |
| Demonio, Il . . . . .                   | II | 13  |
| Deux Journées, Les . . . . .            | I  | 75  |
| Don Giovanni . . . . .                  | I  | 63  |
| Don Juan . . . . .                      | I  | 63  |
| Don Pasquale . . . . .                  | I  | 203 |

## E

|                             |    |     |
|-----------------------------|----|-----|
| L'Elisir d' Amour . . . . . | I  | 137 |
| Erminie . . . . .           | II | 179 |
| Ernani . . . . .            | I  | 211 |
| Eugen Onégin . . . . .      | II | 71  |
| Euryanthe . . . . .         | I  | 97  |

## F

|                                     |    |     |
|-------------------------------------|----|-----|
| Fairyland . . . . .                 | I  | 352 |
| Falka . . . . .                     | II | 159 |
| Falstaff . . . . .                  | II | 217 |
| Fatinitza . . . . .                 | II | 29  |
| Faust . . . . .                     | I  | 279 |
| Favorita, La . . . . .              | I  | 187 |
| Fedora . . . . .                    | II | 247 |
| Feuersnot . . . . .                 | II | 299 |
| Fidelio . . . . .                   | I  | 79  |
| Fille de Madame Angot, La . . . . . | I  | 339 |

|                                    | Vol. | Page |
|------------------------------------|------|------|
| Fledermaus, Die . . . . .          | II   | 9    |
| Fille du Régiment, La . . . . .    | I    | 183  |
| Fliegende Holländer, Der . . . . . | I    | 199  |
| Florodora . . . . .                | II   | 261  |
| Flying Dutchman, The . . . . .     | I    | 199  |
| Fra Diavolo . . . . .              | I    | 117  |
| Francesca da Dimini . . . . .      | I    | 352  |
| Freischütz, Der . . . . .          | I    | 87   |
| Friend Fritz . . . . .             | II   | 211  |

## G

|   |    |     |
|---|----|-----|
| Gianni Schichi . . . . .                    | I  | 353 |
| Gioconda, La . . . . .                      | II | 33  |
| Giroflé-Girofla . . . . .                   | II | 5   |
| Girl of the Golden West, The . . . . .      | I  | 354 |
| Götterdämmerung . . . . .                   | II | 59  |
| Golden Cross, The . . . . .                 | II | 25  |
| Goyescas . . . . .                          | I  | 355 |
| Grande Duchesse de Gêrolstein, La . . . . . | I  | 313 |
| Guillaume Tell . . . . .                    | I  | 113 |

## H

|                             |    |     |
|-----------------------------|----|-----|
| Hansel und Gretel . . . . . | II | 231 |
| Hans Heiling . . . . .      | I  | 141 |
| Hélène . . . . .            | II | 309 |
| Herodiade . . . . .         | II | 131 |
| Hugenots, The . . . . .     | I  | 165 |

## I

|                                |    |     |
|--------------------------------|----|-----|
| Iolanthe . . . . .             | II | 155 |
| Iphigenie en Aulide . . . . .  | I  | 51  |
| Iphigenie en Tauride . . . . . | I  | 55  |
| Il Tabarro . . . . .           | I  | 355 |

## J

|                                      |    |     |
|--------------------------------------|----|-----|
| Jewels of the Madonna . . . . .      | I  | 356 |
| Jongleur de Notre Dame, Le . . . . . | II | 293 |
| Juive, La . . . . .                  | I  | 157 |
| Julien . . . . .                     | I  | 359 |

## K

|                        |   |     |
|------------------------|---|-----|
| Königskinder . . . . . | I | 359 |
|------------------------|---|-----|

## L

|                                  | Vol. | Page |
|----------------------------------|------|------|
| Lakmé . . . . .                  | II   | 155  |
| L'Amore Die Tre Re . . . . .     | I    | 360  |
| L'Amore Medico . . . . .         | I    | 361  |
| L'Azora . . . . .                | I    | 362  |
| Le Donne Curiose . . . . .       | I    | 363  |
| Le Sauteroit . . . . .           | I    | 364  |
| Lily of Killarney, The . . . . . | I    | 287  |
| Linda di Chamouni . . . . .      | I    | 191  |
| Lodoletta . . . . .              | I    | 364  |
| Lohengrin . . . . .              | I    | 241  |
| Loreley . . . . .                | I    | 365  |
| Louise . . . . .                 | II   | 269  |
| Lovers' Quarrel, A . . . . .     | I    | 366  |
| Lucia di Lammermoor . . . . .    | I    | 161  |
| Lucrezia Borgia . . . . .        | I    | 149  |
| Lurline . . . . .                | I    | 283  |

## M

|   |    |     |
|---|----|-----|
| Madam Butterfly . . . . .                 | II | 315 |
| Madame Sans Gene . . . . .                | I  | 367 |
| Madeline . . . . .                        | I  | 368 |
| Magic Flute, The . . . . .                | I  | 67  |
| Manon . . . . .                           | II | 167 |
| Manon Lescaut . . . . .                   | II | 223 |
| Manru . . . . .                           | II | 279 |
| Maritana . . . . .                        | I  | 225 |
| Marouf, or The Cobbler of Cairo . . . . . | I  | 369 |
| Marriage of Figaro, The . . . . .         | I  | 59  |
| Marriage of Jeanette, The . . . . .       | I  | 259 |
| Martha . . . . .                          | I  | 229 |
| Masaniello . . . . .                      | I  | 109 |
| Mascot, The . . . . .                     | II | 109 |
| Masked Ball, The . . . . .                | I  | 275 |
| Matrimonio Sergreto, Il . . . . .         | I  | 71  |
| Medici, J . . . . .                       | II | 227 |
| Mefistofele . . . . .                     | I  | 321 |
| Meistersinger von Nürnberg, Die . . . . . | I  | 325 |
| Merry War, The . . . . .                  | II | 129 |
| Merry Wives of Windsor, The . . . . .     | I  | 233 |
| Mignon . . . . .                          | I  | 309 |



|                                       | Vol. | Page |
|---------------------------------------|------|------|
| Mikado, The . . . . .                 | II   | 175  |
| Mona . . . . .                        | I    | 370  |
| Mona Lisa . . . . .                   | I    | 371  |
| Monna Vanna . . . . .                 | I    | 372  |
| Nachtlager von Granada, Das . . . . . | I    | 145  |

## N

|                                  |    |     |
|----------------------------------|----|-----|
| Natoma . . . . .                 | I  | 374 |
| Navarraise, La . . . . .         | II | 235 |
| Nanon . . . . .                  | II | 75  |
| Nero . . . . .                   | II | 95  |
| Noces de Jeanette, Les . . . . . | I  | 259 |
| Norma . . . . .                  | I  | 133 |
| Nozze di Figaro, Le . . . . .    | I  | 59  |

## O

|                             |    |     |
|-----------------------------|----|-----|
| Oberon . . . . .            | I  | 105 |
| Olivette . . . . .          | II | 117 |
| Oracle, The . . . . .       | I  | 375 |
| Orphée aux Enfers . . . . . | I  | 47  |
| Orpheus . . . . .           | I  | 47  |
| Otello . . . . .            | II | 187 |

## P

|  |    |     |
|--|----|-----|
| Pagliacci, I . . . . .                 | II | 213 |
| Parsifal . . . . .                     | II | 141 |
| Patience . . . . .                     | II | 125 |
| Pelleas et Melisande . . . . .         | II | 283 |
| Pinafore . . . . .                     | II | 87  |
| Pirates of Penzance, The . . . . .     | II | 101 |
| Postilion of Longjumeau, The . . . . . | I  | 169 |
| Prophète, Le . . . . .                 | I  | 237 |
| Puritani, I . . . . .                  | I  | 153 |

## Q

|  |    |     |
|--|----|-----|
| Queen of Sheba, The . . . . .            | II | 21  |
| Queen's Lace Handkerchief, The . . . . . | II | 113 |
| Quo Vadis . . . . .                      | I  | 376 |

## R

|                          |    |     |
|--------------------------|----|-----|
| Rève, Le . . . . .       | II | 207 |
| Rheingold, Das . . . . . | II | 41  |

|                                    | Vol. | Page |
|------------------------------------|------|------|
| Ring des Nibelungen, Der . . . . . | II   | 37   |
| Rip Van Winkle . . . . .           | I    | 376  |
| Rienzi . . . . .                   | I    | 195  |
| Rigoletto . . . . .                | I    | 251  |
| Robert le Diable . . . . .         | I    | 129  |
| Robin Hood . . . . .               | II   | 199  |
| Roi d' Ys, Le . . . . .            | II   | 191  |
| Romeo and Juliet . . . . .         | I    | 317  |
| Rose Cavalier . . . . .            | I    | 377  |

## S

|  |    |     |
|--|----|-----|
| Sacrifice, The . . . . .               | I  | 378 |
| Salome . . . . .                       | II | 311 |
| Samson and Delilah . . . . .           | II | 83  |
| Secret of Susanna, The . . . . .       | I  | 380 |
| Semiramide . . . . .                   | I  | 93  |
| Shamus O'Brien . . . . .               | II | 243 |
| Shanewis, or The Robin Woman . . . . . | I  | 379 |
| Siegfried . . . . .                    | II | 53  |
| Sigurd . . . . .                       | II | 163 |
| Somnambula, La . . . . .               | I  | 121 |
| Sorcerer, The . . . . .                | II | 79  |
| St. Elizabeth . . . . .                | I  | 379 |
| Stradella . . . . .                    | I  | 215 |
| Sultan of Sula, The . . . . .          | II | 287 |
| Suor Angelica . . . . .                | I  | 381 |

## T

|                                       |    |     |
|---------------------------------------|----|-----|
| Taming of the Shrew, The . . . . .    | II | 1   |
| Tannhäuser . . . . .                  | I  | 217 |
| Tosca, La . . . . .                   | II | 265 |
| Traviata, La . . . . .                | I  | 263 |
| Tristan und Isolde . . . . .          | I  | 303 |
| Trovatore, Il . . . . .               | I  | 255 |
| Troyens á Carthage, Les . . . . .     | I  | 291 |
| Trumpeter of Säkkingen, The . . . . . | II | 171 |

## V

|                         |    |     |
|-------------------------|----|-----|
| Valkyrie, The . . . . . | II | 47  |
| Veronique . . . . .     | II | 251 |

## W

|                        | Vol. | Page |
|------------------------|------|------|
| Walküre, Die . . . . . | II   | 47   |
| William Tell . . . . . | I    | 113  |

## Y

|                                    |    |     |
|------------------------------------|----|-----|
| Yeomen of the Guard, The . . . . . | II | 195 |
|------------------------------------|----|-----|

## Z

|                            |    |     |
|----------------------------|----|-----|
| Zampa . . . . .            | I  | 125 |
| Zauberflöte, Die . . . . . | I  | 67  |
| Zaza . . . . .             | II | 275 |





# OPERA COMPOSERS AND WORKS

|  | Vol. | Page |
|--|------|------|
| Adam, Adolph Charles                   |      |      |
| The Postilion of Longjumeau . . . . .  | I    | 169  |
| Auber, Daniel F. E. (Jacques)          |      |      |
| Fra Diavolo . . . . .                  | I    | 117  |
| Masaniello . . . . .                   | I    | 109  |
| Audran, Edmund                         |      |      |
| Olivette . . . . .                     | II   | 117  |
| The Mascot . . . . .                   | II   | 109  |
| Aubert, Louis Francois                 |      |      |
| The Blue Forest . . . . .              | I    | 347  |
| Balfe, Michael William                 |      |      |
| Bohemian Girl . . . . .                | I    | 207  |
| Berlioz, Hector                        |      |      |
| Benvenuto Cellini . . . . .            | I    | 173  |
| Les Troyens a Carthage . . . . .       | I    | 291  |
| Beethoven, Ludwig van                  |      |      |
| Fidelio . . . . .                      | I    | 79   |
| Brull, Ignas                           |      |      |
| The Golden Cross . . . . .             | II   | 25   |
| Bruneau, A.                            |      |      |
| Le Reve . . . . .                      | II   | 207  |
| Bellini, Vincenzo                      |      |      |
| Norma . . . . .                        | I    | 133  |
| La Sonnambula . . . . .                | I    | 121  |
| I Puritani . . . . .                   | I    | 153  |
| Benedict, Sir Julius                   |      |      |
| The Lily of Killarney . . . . .        | I    | 287  |
| Bizet, Georges                         |      |      |
| Carman . . . . .                       | I    | 17   |
| Boieldieu, Francois Adrien             |      |      |
| La Dame Blanche . . . . .              | I    | 101  |
| Boito, Arrigo                          |      |      |
| Mefistofele . . . . .                  | I    | 321  |
| Cadman, Charles Wakefield              |      |      |
| Shanewis, or The Robin Woman . . . . . | I    | 379  |
| Catalani, Alfredo                      |      |      |
| Lorely . . . . .                       | I    | 365  |
| Cherubini, Luigi                       |      |      |
| Les Deux Journées . . . . .            | I    | 75   |

|                                  | Vol. | Page |
|----------------------------------|------|------|
| Charpentier, Gustav              |      |      |
| Julien . . . . .                 | I    | 359  |
| Louis . . . . .                  | II   | 269  |
| Chassaigne, Francis              |      |      |
| Falka . . . . .                  | II   | 159  |
| Ciléa, Francois                  |      |      |
| Adrienne Lecouvreur . . . . .    | II   | 305  |
| Cimarosa, Domenicino             |      |      |
| Il Matrimonio Segreto . . . . .  | I    | 71   |
| Converse, Frederick S.           |      |      |
| The Sacrifice . . . . .          | I    | 378  |
| Cornelius, Peter                 |      |      |
| Der Barbier von Bagdad . . . . . | I    | 267  |
| Damrosch, Walter                 |      |      |
| Grano de Bergerac . . . . .      | I    | 350  |
| Debussy, Claude                  |      |      |
| Pelleas et Melisande . . . . .   | II   | 283  |
| DeKoven, Reginald                |      |      |
| Rip Van Winkle . . . . .         | I    | 376  |
| Robin Hood . . . . .             | II   | 199  |
| Delibes, Leo                     |      |      |
| Lakme . . . . .                  | II   | 155  |
| Donizetti, Gaetano               |      |      |
| La Fille du Regiment . . . . .   | I    | 183  |
| La Favorita . . . . .            | I    | 187  |
| Don Pasqule . . . . .            | I    | 203  |
| Lucia di Lammermoor . . . . .    | I    | 161  |
| L'Elisir d'Amour . . . . .       | I    | 137  |
| Lucrezia Borgia . . . . .        | I    | 149  |
| Linda di Chamouni . . . . .      | I    | 191  |
| Dukas, Paul                      |      |      |
| Ariana et Barbe-Bleue . . . . .  | II   | 319  |
| Fevrier, Henry                   |      |      |
| Monna Vanna . . . . .            | I    | 372  |
| Flowtow, Frederick von           |      |      |
| Martha . . . . .                 | I    | 229  |
| Stradella . . . . .              | I    | 215  |
| Genée Richard                    |      |      |
| Nanon . . . . .                  | II   | 75   |
| Giordano, Umberto                |      |      |
| Fedora . . . . .                 | II   | 247  |
| Madame Sans Gene . . . . .       | I    | 367  |

|                                       | Vol. | Page |
|---------------------------------------|------|------|
| Gluck, Christoph, Willibald           |      |      |
| Orpheus . . . . .                     | I    | 47   |
| Iphigenie en Aulide . . . . .         | I    | 51   |
| Iphigenie en Tauride . . . . .        | I    | 55   |
| Goetz, Hermann                        |      |      |
| The Taming of the Shrew . . . . .     | II   | 1    |
| Goldmark, Karl                        |      |      |
| The Queen of Sheba . . . . .          | II   | 21   |
| Gounod, Charles Francois              |      |      |
| Faust . . . . .                       | I    | 279  |
| Romeo and Juliet . . . . .            | I    | 317  |
| Granadas, Enrique                     |      |      |
| Goyescas . . . . .                    | I    | 355  |
| Hadley, Henry                         |      |      |
| L'Azora . . . . .                     | I    | 362  |
| Bianca . . . . .                      | I    | 345  |
| Cleopatra's Night . . . . .           | I    | 347  |
| Herbert, Victor                       |      |      |
| Madeline . . . . .                    | I    | 368  |
| Natoma . . . . .                      | I    | 374  |
| Halévy, Jacques                       |      |      |
| La Juive . . . . .                    | I    | 157  |
| Hérold, Louis Joseph Ferdinand        |      |      |
| Zampa . . . . .                       | I    | 125  |
| Humperdinck, Engelbert                |      |      |
| Hansel and Gretel . . . . .           | II   | 231  |
| Konigskinder . . . . .                | I    | 359  |
| Jakobowski, E.                        |      |      |
| Erminie . . . . .                     | II   | 179  |
| Korsakoff, Nicholas Andreivich Rimsky |      |      |
| Coq d'Or . . . . .                    | I    | 349  |
| Kreutzer, Konradin                    |      |      |
| Das Nachtlager von Granada . . . . .  | I    | 145  |
| Lalo, Edouard                         |      |      |
| Le Roi d'Ys . . . . .                 | II   | 191  |
| Lazzari, Sylvio                       |      |      |
| Le Sauteroit . . . . .                | I    | 364  |
| Lecocq, Alexandre Charles             |      |      |
| Giroflé-Girofla . . . . .             | II   | 5    |
| La Fille de Madame Angot . . . . .    | I    | 339  |
| Leoncavallo, Ruggiero                 |      |      |
| Zaza . . . . .                        | II   | 275  |

|                                      | Vol. | Page |
|--------------------------------------|------|------|
| I Pagliacci . . . . .                | II   | 213  |
| I Medici . . . . .                   | II   | 227  |
| Leoni, Franco                        |      |      |
| The Oracle . . . . .                 | I    | 375  |
| List                                 |      |      |
| St. Elizabeth . . . . .              | I    | 379  |
| Lortzing, Gustav Albert              |      |      |
| Czar und Zimmermann . . . . .        | I    | 179  |
| Marschner, Heinrich                  |      |      |
| Hans Heiling . . . . .               | I    | 141  |
| Mascagni, Pietro                     |      |      |
| Lodoletta . . . . .                  | I    | 364  |
| Cavalleris Rusticana . . . . .       | II   | 203  |
| L'Amico Fritz . . . . .              | II   | 211  |
| Massé, Victor                        |      |      |
| Les Noces de Jeannette . . . . .     | I    | 250  |
| Massenet, Jules                      |      |      |
| Manon . . . . .                      | II   | 167  |
| Herodiade . . . . .                  | II   | 131  |
| La Navarraise . . . . .              | II   | 235  |
| Le Jongleur de Notre Dame . . . . .  | II   | 293  |
| Messenger, André                     |      |      |
| Veronique . . . . .                  | II   | 251  |
| Meyerbeer, Giacomo                   |      |      |
| The Hugonots . . . . .               | I    | 165  |
| Robert le Diable . . . . .           | I    | 129  |
| Le Prophete . . . . .                | I    | 237  |
| L'Africaine . . . . .                | I    | 299  |
| Millöcker, Carl                      |      |      |
| The Beggar Student . . . . .         | II   | 137  |
| The Black Huzzar . . . . .           | II   | 183  |
| Montemezzi, Italo                    |      |      |
| L'Amore Dei Tre Re . . . . .         | I    | 360  |
| Mozart, Wolfgang Amadeus             |      |      |
| Die Zauberflöte . . . . .            | I    | 67   |
| Don Giovanni . . . . .               | I    | 63   |
| Le Nozze de Figaro . . . . .         | I    | 59   |
| Nessler, Victor E.                   |      |      |
| The Trumpeter of Säkkingen . . . . . | II   | 171  |
| Nevin, Arthur                        |      |      |
| A Daughter of the Forest . . . . .   | I    | 351  |
| Nicolai, Otto                        |      |      |
| The Merry Wives of Windsor . . . . . | I    | 233  |



|  | Vol. | Page |
|--|------|------|
| Nougues, Jean                              |      |      |
| Quo Vadis . . . . .                        | I    | 376  |
| Offenbach, Jacques                         |      |      |
| La Grande Duchesse de Gérolstein . . . . . | I    | 313  |
| Orphèe aux Enfers . . . . .                | I    | 271  |
| Les Contes d'Hoffmann . . . . .            | II   | 121  |
| La Belle Hélène . . . . .                  | I    | 295  |
| Paderewski, Ignace Jan                     |      |      |
| Manru . . . . .                            | II   | 279  |
| Parelli, Attilio                           |      |      |
| A Lovers' Quarrel . . . . .                | I    | 366  |
| Parker, Horatio                            |      |      |
| Fairyland . . . . .                        | I    | 352  |
| Mona . . . . .                             | I    | 370  |
| Planquette, Robert                         |      |      |
| The Bells of Corneville . . . . .          | II   | 67   |
| Pepusch, Johann C.                         |      |      |
| The Beggar's Opera . . . . .               | I    | 141  |
| Ponchielle, Amilcare                       |      |      |
| La Gioconda . . . . .                      | II   | 33   |
| Puccini, Giacomo                           |      |      |
| Gianni Schichi . . . . .                   | I    | 353  |
| The Girl of the Golden West . . . . .      | I    | 354  |
| La Bohème . . . . .                        | II   | 239  |
| Manon Lescaut . . . . .                    | II   | 223  |
| Madam Butterfly . . . . .                  | II   | 315  |
| La Tosca . . . . .                         | II   | 265  |
| Il Tabarro . . . . .                       | I    | 355  |
| Suor Angelica . . . . .                    | I    | 381  |
| Raband, Henry                              |      |      |
| Marouf, or The Cobbler of Cairo . . . . .  | I    | 369  |
| Reyer, Ernest                              |      |      |
| Sigurd . . . . .                           | II   | 163  |
| Ricci, Luigi and Federico                  |      |      |
| Crispino . . . . .                         | I    | 247  |
| Rossini, Gioachino                         |      |      |
| Il Barbiere di Siviglia . . . . .          | I    | 83   |
| Semiramide . . . . .                       | I    | 93   |
| Guillaume Tell . . . . .                   | I    | 113  |
| Rubinstein, Anton                          |      |      |
| Il Demonio . . . . .                       | II   | 13   |
| Nero . . . . .                             | II   | 95   |

|   | Vol. | Page |
|---|------|------|
| Saint-Saëns, Camille                    |      |      |
| Samson and Delilah . . . . .            | II   | 83   |
| Hélène . . . . .                        | II   | 309  |
| Schilling, Max                          |      |      |
| Mona Lisa . . . . .                     | I    | 371  |
| Smetana, Fredrich                       |      |      |
| The Bartered Bride . . . . .            | I    | 345  |
| Solomon, Edward                         |      |      |
| Billie Taylor . . . . .                 | II   | 105  |
| Strauss, Johann                         |      |      |
| The Merry War . . . . .                 | II   | 129  |
| Die Fledermaus . . . . .                | II   | 9    |
| The Queen's Lace Handkerchief . . . . . | II   | 113  |
| Strauss, Richard                        |      |      |
| Feuersnot . . . . .                     | II   | 299  |
| Salome . . . . .                        | II   | 311  |
| Rose Cavalier . . . . .                 | I    | 377  |
| Sullivan, Sir Arthur                    |      |      |
| Pinafore . . . . .                      | II   | 87   |
| The Mikado . . . . .                    | II   | 175  |
| Patience . . . . .                      | II   | 125  |
| The Pirates of Penzance . . . . .       | II   | 101  |
| Iolanthe . . . . .                      | II   | 151  |
| The Sorcerer . . . . .                  | II   | 79   |
| Yeomen of the Guard, The . . . . .      | II   | 195  |
| Suppé, Franz von                        |      |      |
| Boccaccio . . . . .                     | II   | 91   |
| Fatinitza . . . . .                     | II   | 29   |
| Stuart, Leslie                          |      |      |
| Florodora . . . . .                     | II   | 261  |
| Stanford, Charles V.                    |      |      |
| Shamus O'Brien . . . . .                | II   | 243  |
| Thomas, Ambroise                        |      |      |
| Mignon . . . . .                        | I    | 309  |
| Tschaikowski, Peter Ilitch              |      |      |
| Eugene Onégin . . . . .                 | II   | 71   |
| Verdi, Guiseppe                         |      |      |
| Ernani . . . . .                        | I    | 211  |
| Rigoletto . . . . .                     | I    | 251  |
| Il Trovatore . . . . .                  | I    | 255  |
| La Traviata . . . . .                   | I    | 263  |
| Il Ballo in Maschera . . . . .          | I    | 275  |

|  | Vol. | Page |
|--|------|------|
| Aida . . . . .                           | I    | 335  |
| Otello . . . . .                         | II   | 187  |
| Falstaff . . . . .                       | II   | 217  |
| <b>Wagner, Richard</b>                   |      |      |
| Rienzi . . . . .                         | I    | 195  |
| Der Fliegende Holländer . . . . .        | I    | 217  |
| Tannhäuser . . . . .                     | I    | 217  |
| Lohengrin . . . . .                      | I    | 241  |
| Der Ring des Nibelungen . . . . .        | II   | 37   |
| Das Rheingold . . . . .                  | II   | 41   |
| Die Walküre . . . . .                    | II   | 47   |
| Siegfried . . . . .                      | II   | 53   |
| Gotterdammerung . . . . .                | II   | 59   |
| Tristan und Isolde . . . . .             | I    | 303  |
| Die Meistersinger von Nürnberg . . . . . | I    | 325  |
| Parsifal . . . . .                       | II   | 141  |
| <b>Wagner, Siegfried</b>                 |      |      |
| Der Barenhäuter . . . . .                | II   | 255  |
| <b>Walthall, Alfred G.</b>               |      |      |
| The Sultan of Sulu . . . . .             | II   | 287  |
| <b>Wallace, William Vincent</b>          |      |      |
| Maritana . . . . .                       | I    | 225  |
| Lurline . . . . .                        | I    | 283  |
| <b>Weber, Carl Maria von</b>             |      |      |
| Der Freischutz . . . . .                 | I    | 87   |
| Oberon . . . . .                         | I    | 105  |
| Euryanthe . . . . .                      | I    | 97   |
| <b>Wolf, Albert</b>                      |      |      |
| The Blue Bird . . . . .                  | I    | 346  |
| <b>Wolf-Ferrari, Ermanno</b>             |      |      |
| Jewels of the Madonna . . . . .          | I    | 356  |
| L'Amore Medico . . . . .                 | I    | 361  |
| Le Donna Curiose . . . . .               | I    | 363  |
| <b>Zandoni, Riccardo</b>                 |      |      |
| The Secret of Susanna . . . . .          | I    | 380  |
| Conchita . . . . .                       | I    | 348  |
| Francesca da Rimini . . . . .            | I    | 352  |





# OPERA AND LYRIC DRAMA

H. E. KREHBIEL.

It is sometimes, indeed, frequently, advisable to study history backward, permitting the more intimate knowledge which we have of things in their present and familiar manifestations to throw light on the phases which those things presented long ago. Progress is not in a direct line, but in a spiral direction. The movement is onward, but ever and anon a point is reached which seems to make the conclusion of a cycle, and to be nearer the point of departure than any other point in the course. The principle is illustrated in the history of that mixed art form popularly called opera, and it is from this point that this historical and analytical study proceeds. Essentially, despite the immeasurably greater potency of expression which all its component elements have attained, it approaches the art form with which musical historians generally begin its story, more closely than it does the opera of only a century ago; i. e., the phase which the art form had reached after two centuries of development. This is true even in the simple matter of terminology. Since Wagner, composers have been averse to the term which sufficed them for two hundred years and have tried to discover one which should more specifically describe the mixed art form of music and drama. The term which Wagner invented, "Musikdrama," is nothing more nor less than a

German form of the old Italian "Dramma per la musica," while "opera" is but a convenient but vague and ill-constructed abbreviation of "opera in musica," a term which came into use after the lyric drama had become so completely artificialized that its original aim and its original methods have been all but forgotten. A return to first principles has brought with it a return to designations which are more lucid and accurate than "opera" could ever be, except in an arbitrary and conventional sense. Caccini's "Eurydice," one of two simultaneous settings of the work which the majority of historians have agreed to call the first opera and which, with its companion by Peri, was published in Florence A. D. 1600, had only this title (in Italian): "The Eurydice; composed in music in representative style by Giulio Caccini, called the Roman." "Orfeo," by Monteverde, produced in Mantua in 1607 and published two years later, was called on the title page, "A Fable in Music" (or tale, or story). Later composers of the Seventeenth Century hit upon "Drama in Music," "Tragedy in Music," "Comedy in Music," and finally "Opera in Music" (that is, work, or works), of which the term "Opera," which served down to our own day, was an abbreviation. The general term was now qualified by an adjective indicative of the mood and manner of the work, such as "Grand Opera," or "Comic Opera," and its poetical contents, "Historical Opera," "Romantic Opera," and the like, the significance of which may be reserved for discussion presently. Richard Wagner called all his compositions for the stage operas down to "Tristan and Isolde," which he designated on the title page as an "Action in Three Acts" ("Handlung in drei Aufzügen"); his tetralogy, "The Ring of Nibelung," he called a "Stage Festival Play" ("Buhnenfestspiel"), and to emphasize its solemn character, "Parsifal" received the ponderous designation, "A Stage Consecrating Festival Play" ("Buhnenweihfestspiel"). Of all his later works, he spoke collectively as "music-dramas," though I have preferred to translate the term, with defensible (or at least

pardonable) license, as "Lyric Dramas." Verdi called "Aida" an "opera in four acts" ("Opera in quattro Atti"), but his "Otello" he designated a "Lyric Drama" ("Dramma Lirico"), and "Falstaff" a "Lyric Comedy" ("Commedia Lirica"). Massenet's "Navarraise" is a "Lyric Episode in two Acts;" Puccini's "Madame Butterfly," a "Japanese Tragedy;" Cilea's "Adriana Lecouvreur," a "Comedy Drama," and so it goes on, the composers finding, when they can, titles descriptive of the dramatic style of their pieces, but refusing to give them any designation beyond the titles indicative of their dramatic contents. Thus, we have a return to the custom which prevailed while the art form was in its very beginnings and when its creators were filled with a solemn notion of its dignity and its beauty.

So much for the revolution in terms. In the more significant matter of purpose, the same principle holds good. The inventors of the Italian opera, for reasons which they thought valid, sought to bring music into the service of the drama, and, in pursuit of this plan, they strove hard for the dramatic expression of which they conceived music capable, not at all caring to add to the purely artistic beauty of music as such. In the progress of time, musical beauty became the dominant idea of the opera—the idea to which the action (but not its outward dress), was made slavishly subservient. Then came a revulsion from the conventionalism of this phase and gradually a return to the original purpose, which held the play to be "the thing" and music one of the agencies for its attainment. Meanwhile, of course, the possibilities of musical expression had been marvelously increased by the influence of romantic feeling, which developed harmony, and the growth in the instrumental art; and, by the time that composers were willing to make their music a helpful agency in the expression of the drama, they had been equipped with an apparatus a thousandfold more efficacious than that at the command of their precursors of two and a half centuries before. To make possible the direct pursuit of the dramatic ideal, which had originally been the

aim of opera writers, they now had to shuffle off some of the formularies which had grown up in the service of musical beauty and stood in the way of the truthful dramatic expression, and thus we reach the age of reform, of which Gluck and Wagner are the shining lights. These men—regenerators of the old quite as much as they were reformers of contemporaneous art—opened the way to the absolute freedom exercised by the composers of today, and give at least some measure of justification to the methods of the latest revolutionary, Richard Strauss, in whose “*Salome*,” music surrenders all its functions as an independent art, and becomes a mere adjunct of the drama; a part of the scene, an emotional voice in the service of the ugly as well as of the beautiful, realistic and delineative.

As has been intimated, it is customary for writers to begin the history of opera with a dramatic and musical work produced in 1600. The “*Eurydice*” referred to is a convenient mile-post simply because it stands forth brightly illuminated by the sun of the renaissance of learning. As a matter of fact, the opera is as old as the drama and, the world over, its elements are found in harmonious union. The primitive form of stage play which may be witnessed in China, Siam, and other countries, or even in the religious functions of our own American Indians, shows that union of poetry, music and action whose development into the tragedy of the ancient Greeks, was the inspiration of the inventors whose achievements fill the first chapter of specific opera history. Music was once an integral element of all speech and remained an integral element of all solemn and beautiful speech when the Athenian tragedians created the art works which are still the subjects of enthusiastic literary study. In the classical drama the lines were chanted and the individual actors had the co-operation of instruments and of a chorus which sang and danced with solemn and lovely gravity to heighten the expressiveness of word and dramatic situation. This fact seemed a matter of large moment in the minds of a coterie of scholars who, toward the close of

the Sixteenth Century, were in the habit of meeting for learned discussion in the house of one Giovanni Bardi, the Count Vernio, in Florence. These men were, for the greater part, merely amateurs in music; only two of them were professional musicians, Jacopo Peri and Giulio Caccini. Among the others was Vincenzo Galileo, father of the great astronomer, and Ottavio Rinuccini, a poet. These men had convinced themselves by study that the classic drama had been delivered in a kind of exalted declamation, approaching song. There was nothing like it in the vocal music of their time; folk-song, it would seem, was condemned by them as much as it was by the composers of their day, and artistic music was fettered by the forms which the church musicians had given it. For a whole century, at least, music had been used in the drama, but it was all polyphonic; that is, many-voiced music. No actor sang alone; even if he were delivering a soliloquy alone upon the stage, he sang only one part of a many-voiced composition in the style of a madrigal; the other voices, which supplied the harmony, being sung by companions who were hidden behind the scenes. A solo without harmony, or with harmonic support from an instrument or instruments playing in chords, was unknown. Instrumental music was in its infancy and its forms were vocal and polyphonic. Song with instrumental accompaniment was but an assignment of one part to a singer while the other parts were played as if each instrument was a member of a vocal choir. Expressive melody was, therefore, out of the question, and an expressive melody was the first requirement, if the drama was to become musical throughout, as the classic tragedy was conceived to have been. And so these Florentines brushed aside the art as it had been developed by the great musicians (Palestrina and the rest), and invented a new manner of utterance, which they called (as we have seen in the title of Caccini's "Eurydice"), the representative, or, perhaps it were better to say, the expressive style. The actors sang alone and had the help of instruments which were played behind the scenes, the first



operatic orchestra being, like Wagner's at Bayreuth, out of sight. They did not sing set tunes; that is, formal melodies, divided into periods balancing each other symmetrically, but they created a kind of recitative, as it is called in operatic terminology. They observed carefully the inflections in ordinary conversation which spring involuntarily from an emotional stimulus and tried to reproduce them in the musical setting of the poetry. The music followed the rhythmical flow of the words with great exactness and helped to make them impressive. Like the Greeks, they made use of a chorus, and, believing that the choral portions of the classic drama were more highly and artificially developed than the dialogue (as indeed they were, and, I believe, more richly accompanied by instruments), they wrote their choruses in the style of the artistic music which they had cast aside in the other portions of the drama; that is to say, the choral odes became madrigals.

A pastoral called "Dafne," for which Rinuccini wrote the text and Peri the music, which, it is to be supposed, embodied the new ideas, was produced privately in the palace of Jacopo Corsi, one of the eager Florentine coterie, in 1597. It would, perhaps, be called the first opera, had it had a public hearing or had it been preserved. Since fate forbade both of these things, that honor falls to "Eurydice," which Peri was commissioned to write three years later, for the festivities attending the marriage of Henri IV. of France and Marie di Medici. Caccini, who was a singer, helped Peri to compose the music and at the performance his setting, as well as that of Peri, was drawn up. Afterward, both men printed their scores, if they can be so called, and their music is available for study and even for reproduction, having been reprinted, only the reproduction of the instrumental part would be accomplished with difficulty, for, though the harmony is indicated by a figured bass (which was also a new invention), there is no indication in the music how the instruments were employed. The noble amateurs and their friends acted as orchestra and played the harmony — it may



be assumed in a manner suggested by the composers — on a harpsichord, chitarrone, lira grande, theorbo or large lute, and three flutes. Naturally, other cities became emulous of Florence, and before the end of the Seventeenth Century, Mantua, Rome, Bologna and Venice entered the lists, each contributing somewhat to the advancement of the new art form. At first, like most other manifestations of the beautiful in art, it remained in the service of the nobility and aristocracy; but Rome saw the beginning of its popularization at the carnival of 1606, when, like another Thespis, a mountebank musician fitted up a little play with music, and helped by five performers, went through the streets playing it upon a stage mounted on a cart. Nothing more is heard of this beginning, however, and a quarter of a century elapsed before there was an operatic performance in the house of a Roman nobleman. Venice was the first city to devote a theater to operatic representations. It was the Teatro di San Cassiano, which opened its doors to the public in 1637, and before the century came to an end there were eleven opera houses in Venice, for which a numerous brood of composers were kept busy writing. One of these, who has come to be called Cavalli, produced no less than thirty-four operas for Venice alone, and his fame went throughout Europe. Of his immediate successors, Cesti, Pallavicino, Legrenzi, Sartorio, Strozzi and a few others were the most popular. But it would add little to our knowledge of the growth of opera to discuss the personal history of the men or the character of the music which they wrote. The progress which the best of them marked had its starting point in the operas of Claudio Monteverde (1568-1643), who was Cavalli's teacher, who, when he produced his "Orfeo" in 1607, had already created a stir by the innovations which he had introduced into polyphonic music for the purpose of giving it greater emotional expressiveness. The score of "Orfeo" has been preserved and republished in Germany within recent times, but there is nothing in it comparable with a short monologue, the lament of Ariadne after her desertion by Theseus,

which is all that has remained of the later opera, "Arianna" — a song of the arioso type, which for truthfulness and poignancy of expression is comparable with anything that has been composed by the great masters since. Its beginning is "Lasciatemi movire," and as it is obtainable in the best music shops, with its harmonies written out from the old thorough bass, no student of dramatic song should fail to study it. This lamentation marks the crystallization of the free and formless monody, as it was called, into the arioso, and, while in itself an achievement of great significance and value, it is a mile-post on the road over which Monteverde's successors traveled with great rapidity for a century and a half, by which time the old lyric drama had degenerated into a soulless art form, to the artificialities and sensuous beauties of which all the high purposes of its inventors had been sacrificed. When arioso, which had grown out of the representative style, had grown into the artificial formula known as the aria, the tragedy with music became an opera, and the opera became a mere concert in costume. A brief account of the opera as it existed at the time of Handel will be given presently, but first it must be stated that largely under the influence of Monteverde, the potency of the instrumental element in it had been developed far beyond the dreams of Peri and Caccini. In place of their band, which might be replaced today with a small pianoforte, flutes and a few guitars, Monteverde used no less than thirty-six instruments, including violins, trombones, trumpets and three small portable organs. For these instruments, moreover, he wrote independent movements, and he used them in groups for dramatic effect. To him is attributed the invention of the pizzicato and tremolo on the violins — two effects that every composer has employed since.

While Italian opera was still in its infancy, it began the invasion of the other European countries. Germany, Austria, France and England at first adopted it bodily and then gradually modified it to suit the taste of their people, this being an inevitable result of the democratic tendency which

prevented it from remaining the plaything of the courts. Royalty and nobility might tolerate it in its original tongue, but when it came to be presented to the people and to ask their patronage, the vernacular asserted its rights in each of the countries mentioned. In all of them, however, must be presupposed a period like that which prevailed in Italy before the Florentine coterie made their invention, in which efforts were made to adapt the artistic forms of music to masques and pantomimes. In Germany, Heinrich Schütz wrote music (which doubtless approached its Italian model), for a translation of Rinuccini's "Dafne," at the command of the Saxon Elector, Johann George II., in 1627. Seventeen years later, Sigismund Gottlieb Staden composed a pastoral called "Seelewig," which was thoroughly German, though it leaned heavily on Italian models. The first opera house in Germany was opened in Hamburg in 1678, forty years after Italy saw the first institution of the kind. The operas were heavy-footed German affairs, made clumsily over the Italian last, and none of the composers made a mark upon the historic page until the arrival of Reinhard Keiser (1673-1739), in whose orchestra Handel sat and whose successes no doubt had much to do with the development of Handel's genius. Cavalli, who had previously gone to Vienna to produce some of his operas, went to Paris in 1660. The French capital had been familiar with Italian works and Italian singers for fifteen years, but then the national spirit (Chauvinism, we call it when in an unamiable mood), had already asserted itself so vigorously that Cavalli made a failure with two operas, though he came under the patronage of Mazarin. In 1671, the Academy of Music, now popularly spoken of as the Grand Opera, was established under letters patent obtained from Louis XIV., and in this institution, which has ever since held the eye of the civilized world, the real beginnings of French opera were made, though it did not achieve much until it fell into the hands of Lully (1633-1687), an Italian who had been taken to Paris to be a scullion in the kitchen of the Montpensier. He became a

power, and a most tyrannical one, indeed; and though he helped to foster the ballets which won the chief delight of the grand monarch and his court, he composed twenty operas, some of the airs of which may still be studied with profit and heard with pleasure, and fixed the form of the French grand opera, which recognized then and still recognizes the keen instincts of the French people for the drama. Italian influences did not lose their hold in Paris, however, and when Gluck came, in the Eighteenth Century, to write in the manner that might have been expected to make an irresistible appeal to the French people, he had to fight his bitter battle with Piccini. In England, the principles represented by the Florentines found expression in a setting of a masque from Ben Jonson in 1617, by Nicolo Lanieri, an Italian born in London; but the fashion of setting an entire stage play to music was not established by Lanieri's experiment. Even when England's most powerful and original genius, Henry Purcell (1658-1695) came, the operatic form still lagged. Purcell was a pupil of Pelham Humphries, a pupil of Lully; yet Purcell, with unmistakable dramatic instincts, wrote no complete opera, but only incidental dramatic music for masques and plays, though some of these compositions have the form, dimensions and significance of operatic scenes. Italian opera of the accepted Italian type came into dominant vogue with Handel in 1711.

What was opera like at the close of the period which has now been outlined? I can only give a few significant hints and leave the filling out to the imagination of the reader, or the completion of his knowledge by further study. In Germany and England, we are confronted for a time with an anomaly of language. The purveyors felt that the people ought to understand the words of the play, but they were dependent on foreign singers and foreign composers to a great extent, and they knew that their own languages were not as well adapted to Italian music as the Italian. So, for a space, they made use of two languages, Italian and the vernacular. Handel's "Almira," written for Hamburg, has



German recitatives for the dialogue, and Italian arias. For three years in London, Italian and English were mixed in the manner amusingly described by Addison:

"The King or hero of the play generally spoke in Italian, and his slaves answered him in English; the lover frequently made his court and gained the heart of his princess in a language which she did not understand. At length the audience got tired of understanding half the opera and to ease themselves entirely of the fatigue of thinking, so ordered it that the whole opera was performed in an unknown tongue." Addison thought that the grandchildren of his generation would wonder at the conduct on the part of their forefathers, in listening to plays which they did not understand; but the English and American people do the same thing today.

But in Italy itself, where the language was understood, the opera was less artificial. At the outset the subjects had been classical; very naturally, indeed, the record starts with the story of Orpheus and Eurydice. Then they became antique—historical. But it made no difference whether the hero was a god, a demi-god, an ancient monarch, or a man of war. It was his business to run about the stage, generally in disguise, and sing elaborate tunes in an unsexed voice. A hard and fast formula governed the construction of operas down almost to the Mozart period, the period from which present, popular and practical knowledge may be said to date. The plot had to be classical; there had to be six characters and six only (three women and three men); occasionally a woman might take a man's part, but many of the men sang with women's voices; there were three acts and in each of the three each character sang an air; there were five varieties of airs, but each kind had the *da capo*; that is, after it had been finished the singer returned to the beginning and sang the first part over again, this time with such embellishments as he or she could invent. The various kinds of arias were designed to display the capacity of the singers in the sustained style, their ability to sustain long notes, to declaim the words rapidly and expressively, to sing long flourishes

("divisions," they were called in England) brilliantly, and, in general, to unfold the whole art of beautiful singing as such.

Naturally, when such notions prevailed, the singer became the dominating figure in the operatic world, and the dramatist dropped completely out of sight. In a way it may be said that the reform inaugurated by Gluck, of which the Wagnerian art work was the final fruition (for there has been no essential progress since "*Parsifal*"), was the composer's emancipation of himself from the tyranny of the singer and an unconscious ebullition of the old spirit which, in the first instance, had created the lyric drama. In a preface to his "*Alceste*," Gluck laid down a statement of his reformatory strivings. He wished to reduce music to its true function as the helpmeet of poetry, to make the overture a sort of argument of the play and to strive for beautiful simplicity. The words must sound to all whose historical knowledge of the opera is bounded by the last century like an utterance of Wagner's. The principles which actuated this master musical dramatist have been often set forth, but they may be again set forth, probably with profit. Wagner, like Gluck, started with the proposition that in the opera, music had usurped a place which did not belong to it; it was designed (he might have quoted the Florentines), to be a means and it had become an end. In the drama is found a composite form, embracing poetry, music, pantomime and scenery. Each of these factors is contributory to the whole sum, and they ought, therefore, to co-operate on a basis of mutual dependence or interdependence, the inspiration and aim of all being dramatic expression. Music, therefore, must be subordinated to the text which gives rational expression to the dramatic idea and aim, not to exalt itself, but to raise the word to a higher power by giving it greater emotional vitality than it possesses in itself. So, also, it ought to vivify the pantomime and accompany the stage pictures. In order to do this, it had to be relieved of the shackles of form which had been placed on it when



it was the servant of beauty merely, so that it might move unimpeded along with the other factors. So the distinction between recitatives and arias, all set forms, indeed, were abolished and an endless strain of music flowing along the lines of the drama took their places. An exalted form of speech is borne along on a flood of orchestral music, which, quite as much as song, action and scenery, concerns itself with the exposition of the drama. And this flood of music, whether it be vocal or instrumental, has for its themes melodic phrases which are identified with the material and spiritual agencies that are employed in the development of the play.



## DEVELOPMENT OF THE OPERA

The title of the oldest opera extant is "Eurydice," its classic characters little prophetic of the motley crowd which has followed in its wake. The all-comprising field has been as wide as the heavens above and the earth beneath and the waters under the earth, and fancy has been called upon to supplement with beings indigenous to none of these. For opera the Bible has opened its pages to give up its most picturesque figures; hosts of angels have descended from heaven to foil the wicked and reward the good; the gods and goddesses have voiced their mighty passions in aria and recitative; history has furnished manifold actors and incidents, from a Roman emperor exhibiting in himself a grotesque combination of self-satisfied pedantry and monstrous tyranny, to a benevolent, sham-despising cobbler of Nuremburg; romance has been lured from its quiet retreat within the covers of a book, to gay trappings and the glare of the calcium; almost the entire Shakespearean band have had their immortal sentiments transferred to a place below the staff; for opera the walls of fairyland have fallen down to set free its dainty citizens; the grave has given up its sheeted dead, who have marched forward with sepulchral moanings and the rattling of dry bones; gnomes, sprites and genii have appeared at a wave of the conductor's wand; numberless witches have broken down for mortals the con-

finer of the natural and have dispensed love potions as freely as wine in Capri; the devil himself has assumed conventional garments and taken a singing part; the fairy tales of childhood have come to life; birds and beasts have been dowered with the power of speech and prophecy; marble statues have repeatedly taken life at crucial moments and sauntered from their pedestals. The enumeration is tempting in itself and takes one far afield from "Eurydice."

When the dawn of the Seventeenth Century was beginning to streak the clearing sky of the Renaissance, a little group of friends formed the habit of meeting at the palace of Giovanni Bardi, Count di Vernio, in Florence. It is safe to say that the discourse was interesting, for the company was far from commonplace. Beside the host there was Vincenzo Galileo, father of the great astronomer (and witness the debt of science to the "Heavenly Maid"—the tube of the first telescope constructed by the son was an old organ pipe cast off by the musical parent); Bernardo Strozzi, and Girolamo Mei, aristocratic dilettanti; the poet, Ottavio Rinuccini, and the musicians, Giulio Caccini, Jacopo Peri, Giacomo Corsi and Emilio del Cavaliere—La Camerata, as they called themselves. Now, a deep regard for anything which had come down from classic times was one of the phases of the Renaissance. This attitude is not hard to understand in the light of the simple grandeur of the sculpture and poetry which the ages have left as a legacy, but the ancient canons of the less tangible art of music could only be conjectured from certain allusions in classical literature. From these, La Camerata came to the conclusion that it was at least probable that "the ancient Greeks and Romans sang their tragedies throughout upon the stage," accompanied by an orchestra of lyres and flutes. Must Michaelangelo and Ariosto work alone for the world? Not while La Camerata existed! And what could be better worth the effort than a revival of that stately entertainment for which Æschylus and Sophocles were librettists? "Dafne," by the way, was written and produced in 1597, but its score has been lost. In

1600, Rinuccini wrote a poem, with very obvious appropriateness choosing the story of the musician Orpheus, whose strains, if we may believe all we are told, remain to the present day unrivaled in potency. Both Peri and Caccini put it to music, but evidently the setting of Peri accorded better with the ideals of the coterie, for when festivities were arranged to celebrate the marriage of Henry IV. of France to Marie di Medici, it was chosen for presentation. We know little of the costumes or the stage setting and effects of the premier performance, but we do know that the composer sang the hero's role, that back of the scenes Signor Corsi presided at the harpsichord, and that three of his friends played upon the chitarroni or guitar, the lira grande or viol da gamba, and the theorbo or large lute, and that three flutes were used in the ritornelle, in which the shepherd is supposed to play upon the triple pipe. We know that each of the five acts concluded with a chorus, and that the dialogue was in recitative. We know, too, that no later offering of pageantry and tunefulness has been accorded greater acclamation. What an amusing whimsy of fortune that the origin of opera as it exists today should be due to an accident! How absurdly unconscious were La Camerata of the fact that they had failed utterly to revive the ancient Greek musical declamation, but that they had hit upon something quite new, a form of which the "Ring of the Nibelung" is a lineal descendant.

In "Eurydice" was contained the great principle of the modern opera, that the music should be subservient to the emotional meaning of the text; the recitative was discovered, a medium between speech and melody which is the basis of the lyric drama, with all its forms, indeed, foreshadowed. It was the reversal of the usual order of things; the would-be imitators were inventors.

Between the age of Pericles and that of the Renaissance, music and the drama occasionally had been associated, crudely, it is true. We have record of a certain "Robin and Marion," which was given at the court of Charles

d'Artois in Naples in 1285, which seems to have been remarkably similar to the ballad opera that has preserved its popularity after a long career. For this the composer, Adam de la Halle, took a number of the songs of the day, arranged them to form a story and connected them by a dialogue of his own invention. Quite similar are the madrigal plays of a slightly later period.

In 1581, "Circe," a ballet opera, was performed at the Louvre to celebrate a royal wedding. The masques, which were dramatic entertainments based upon mythological or allegorical subjects, combined with their poetry and dancing occasional vocal or instrumental music, one written and arranged by Ben Johnson being quite operatic in conception. The fact remains, however, that since the opera was not an evolution, these instances are of little significance in its history.

Seven years later, at Mantua, the marriage of Margherita, Infanta of Savoy, to Francesco Gonzaga, was celebrated by the production of other operas, one of these "Arianna," the libretto again by Rinuccini, and the music by Claudio Monteverde, chapel master of the bridegroom's father, the Duke of Mantua. It was written in the new "expressivo style" (recitative), which had been found to invest the words with a dramatic power which can be obtained in no other way. The following year, Monteverde produced his "Orfeo," which was a remarkable advance over Peri's treatment. The composer was a man of initiative who never had been convinced that nothing was good unless it had first been thought of by the Greeks. He had a number of ideas of his own concerning the orchestra, and in "Orfeo" over thirty instruments accompanied the lamentations of his hero, or voiced the shrieks of the demons as he drew "his half-regain'd Eurydice" along the flaming passages of the nether world. These, to particularize, were two harpsichords, two bass viols, several viols "da brazzio," a double harp, two small French violins, two chitarroni, two organi di legno (sets of wooden pipes), three viols da gamba, four trom-



bones, one regale (folding organ), two cornetti (wooden horns), one flute, one trumpet, and three sordeni (muted trumpets). A conception so vast naturally crowned Monteverde with glory and dowered him with numerous pupils and imitators. The expense of such productions being great, they were designed only for the edification of princes, and as yet the people had no taste of opera.

Lusty growth became discernible in the infant form. For instance, two new orchestral effects had been introduced by Monteverde, the pizzicato of plucked strings, and the violin tremolo. Alessandro Scarlatti, founder of the great Neapolitan school, and the most learned musician of the day, divided dramatic expression into three forms — recitative secco, or unaccompanied, for the ordinary business of the stage; recitative stromento, or accompanied, for the expression of deep emotion; and the aria, for impassioned soliloquy. In 1647, the opera reached Paris, which was destined to be the scene of many of its later triumphs and reforms. The first opera to be performed there was Peri's "Eurydice," which remained in favor despite newer developments. The performance was under the patronage of Cardinal Mazarin, who was thanked very poorly one hundred and fifty years later by being made the villain in one of Cherubini's compositions.

Robert Cambert, against whom the intriguing Jean Baptiste Lully contrived so effectually, tried his hand at the new music, his "Pomone" and "The Pains and Pleasures of Love" being still extant. Lully, taking his predecessor's operatic form as he found it, wrote twenty operas in less than that number of years, reflecting the manners and tone of the French court. In the history of the opera, this shrewd gentleman is important for having put the French school on a firm basis, and for the invention of the overture, then consisting of a prelude, a fugue, and a dance movement.

Why foolishly insist upon the absence of wise deeds in the career of Charles II., when it was he who sent Pelham Humphries over to Paris to study the opera from Lully?

Inspired by his recitals, Henry Purcell, England's greatest musical genius, in 1680 wrote the first English opera, "Dido and Æneas," its libretto being from the pen of Nahum Tate, the poet laureate of the time. Its merits were first submitted to a young ladies' boarding school kept by Jonas Priest in Leicester Fields. Evidently the verdict of the youthful feminine mind was held in high esteem in those days. The verdict must have been satisfactory, at any rate, for, as Dryden assures us,

So ceased the rival crew when Purcell came;  
They sung no more, or only sung his name.

Operatic growth was somewhat hindered in music-loving Germany by the exigencies of the Thirty Years War, and for many years Hamburg was the only German town where opera found a haven. It was for the free city that Handel wrote his earliest works. Afterward, when he had made a conquest of Italy and was acknowledged the foremost composer of his age, he went to London, where he produced his famous "Rinaldo" at the Queen's Theater in the Haymarket. Here he wrote many of his forty-one operas and became the favorite of the town, until, in deep disgust at the bankruptcy brought on by the machinations of his enemy Buononcini, he discarded the form and took to writing the oratorios for which his special stamp of genius had suited him. But the Hamburg Theater is chiefly indebted to Reinhard Keiser, who composed over one hundred and twenty operas and gave his labors inspiration in spite of this dangerous fecundity.

And now that opera was getting well past the century mark, we find that those who presided over its destinies had lost sight of the important fact that simplicity is beauty. It had become seriously disfigured by embellishment and overelaboration. No one was amazed when, in the most dramatic situations, the action was suspended while the hero or heroine indulged in displays of vocalism in whose tangles

emotion gasped and finally gave up the ghost. It had come to a pass where composer and librettist might well collaborate without any knowledge of each other's ideas, so little did the first consider the second. It is not strange that one Signor Marcello, drawing up plans and specifications for an ideal composer, mentioned with some sarcasm, an entire ignorance of poetry, and an inability to distinguish the sense of the discourse. So far had consistency been lost sight of, that in Hamburg, Æneas, perchance in private life a citizen of Venice, voiced his sentiments in his own Italian and received the reproaches of a Teutonic Dido in good guttural German, and no one fancied it in the least ludicrous. Then, too, in the course of events, something like a vocal tyranny had become evident, and the composer was compelled to minister to the caprice or limitations of the singer at the expense of his own convictions. But rebellion was uprearing its hitherto drowsy head, and while he who was to lead the fray was pondering upon "the abuses introduced by the injudicious vanity of singers," the thoroughly vexed Handel was holding his prima donna, Signora Cuzzoni, out of a high window in the hope of bringing her to a more proper mind to appreciate the dictates of art. And while opera was crying aloud to be digged from the pit into which it had fallen, one Christoph Willibald Gluck was busily engaged in writing twenty works, strictly adhering to the accepted style.

At last Gluck looked up from his labors and discerned the truth. He was then well along in life; he was over sixty before he gave to the world the full expression of his theories. Like the majority of mankind, he learned his most valuable lessons through bitter experience. He went to England in 1746, where he produced "Piramo and Tisbe," a pasticcio, or hybrid affair made up of selections from earlier works. Having no unity or intrinsic worth, it was naturally a wretched failure. It was, nevertheless, similar to the typical Italian opera, which had been degraded to little more than a miscellaneous concert with a thread of plot running through it.

Gluck was a great original thinker and innovator; he recognized the good in everything pertaining to his art; he knew how to assimilate the best; unlike Mozart, he trusted to nothing like intuition, but must have the why and wherefore. He was a passionate lover of nature, which means that he despised the artificial. In consequence of this rare combination of traits, he was able to do this for the opera: He treated it as an integral whole for the first time; he made it individual, with a character and atmosphere of its own; he developed the overture, making it a foreshadowing of the play, a thing designed, to quote his own words, "to prepare the spectator for the character of the piece." He gave the chorus its proper place in the drama; he did away with recitative secco and restored the aria to its pristine simplicity. To the orchestra, by which he secured hitherto undreamed of effects, he added clarinets, harps, trombones, and percussion instruments, and banished the harpsichord to the garret, where Handel had practiced surreptitiously upon its cousin, the clavichord.

Gluck began the task of cleaning out the Augean stables with his opera "Orfeo," which, brought out in 1762, placed him at the head of all living opera composers. It may have been to make his exposition the more vivid that he chose for this, the oldest opera now remaining in repertoire, the same legendary episode that Peri had treated in the first of all the operas. Strange to say, he followed with several works in the old style, which can only be explained as pot-boilers. But in 1767 appeared "Alceste," in which he completely embodied his theories. That these reformatory measures were in no manner without intention is proved in the dedication of this work, addressed to the Duke of Tuscany by "Y. R. H.'s most humble, most devoted, most obliged servant."

"I seek to put music to its true purpose, that is, to support the poem, and thus to strengthen the expression of the feeling and the interest of the situation without interrupting the action. I have, therefore, refrained from inter-



rupting the actor in the fervor of his dialogue by introducing the accustomed tedious ritornelle, nor have I broken his phrase at an opportune vowel that the flexibility of a fine voice might be exhibited in a lengthy flourish; nor have I written phrases for the orchestra to afford the singer an opportunity to take a long breath preparatory to the accepted flourishes. Nor have I dared to hurry over the second part of an aria when such contained the passion and most important matter, to find myself in accord with the conventional repeat of the same phrase four times. As little have I permitted myself to close an aria where the sense was incomplete, solely to afford the singer an opportunity of introducing a cadenza. In short, I have striven to abolish all those bad habits against which sound reasoning and true taste have been struggling now for so long in vain."

In 1770, "Paris and Helen" was produced in the new lines. All this had occurred in Vienna, which remained quite unmoved and uninterested, and so lost its opportunity to be the seat of an important revolution.

Gluck went to Paris in 1773, where the battle that was to fill his declining years with adventure was waged. One cannot help fancying that it was not altogether distasteful to this energetic, quick tempered, humorous, witty, politic, staunch master. A number of his new works were performed, and in 1774, for the first time, "Iphigenia in Aulis." He became a hero. A night at the opera was so brilliant, so momentous, that extra police were detailed; Marie Antoinette gave him her patronage; aristocratic gentlemen were flattered to help him on with his surtout or hand him his wig after a performance; he was granted a pension of six thousand livres, and the critics used no faint praise for his damnation.

But the way of the reformer is seldom a road in Arcady. He was not to snap his fingers in the face of long-established conventions without causing trouble. The old had loyal supporters. Many there were who called his work crude and untuneful, and said that it was absurd to put to music some

of the things he did. They added to his discredit that deadliest of sins to a Frenchman, tiresomeness. These doubting Parisians were as bad as the Viennese who had dubbed his "Alceste" a "De Profundis."

But the conservatives paid him the compliment to send to Italy for ammunition. This came back in the person of Niccola Piccini, the foremost composer of the day. For dramatic considerations, it is to be regretted that this champion and exponent of Italian opera was so small, mild mannered and unfailingly polite, a creature so sensitive that, when a child, the mere sight of a clavichord had made him faint with emotion, for otherwise we could witness with greater delight the assault of the big, bluff, sarcastic Gluck. Perhaps it is his compensation that, as a principal in this, the most picturesque contest in the history of music, his memory has been kept green, while otherwise it might be relegated to the oblivion which awaited his operas. To be fair, credit must be accorded to Piccini for the development of the operatic finale, in which remarkable effect was secured by uniting the various voices in rich harmony.

They performed their rival pieces and all Paris took sides. The war in America was forgotten. The whispered question was not "Whig or Tory?" It was "Gluckist or Piccinist?" And beware of the answer. Life long friendships were sacrificed upon the altar of argument; all the wits and litterateurs were ranged, and bon mots were scattered with prodigality. Dozens of them have come down for our delectation. There is no record of the actual spilling of blood, but no weapon can inflict such keen discomfort as the lash of sarcasm. It was a serious business and one who took a hand in it merely to be fashionable was likely to be sorry for it. This was the case with the Chevalier de Castellux, a gentleman not remarkable for mental equipment, who, when he attempted to discuss the matter with Gluck's admirer, the Marquis de Clermont, was discomfited by the reply, "I will sing you an air, and if you are capable of beating correct time to it, I will discuss Gluck with you."



There are many great names on the roster of this operatic war. Of the Gluckists, Marie Antoinette, who had been his pupil in Vienna; the Abbé Arnaud, Voltaire and Jean Jacques Rousseau; on the other side, Marmontel, La Harpe, Madame Du Barry, d'Alembert, Framery, Coqueau, some of whom figured tragically a little later in the greatest of all revolutions.

Although the Queen was at heart with Gluck, she made a laudable effort to be impartial. It was agreed that each should write an opera upon "Iphigenia in Tauris" and fight it out upon the same ground. Gluck's work was produced in 1779 and proved his masterpiece and the most satisfactory exposition of his ideas. Piccini's appeared some time later and suffered sadly in comparison. Gluck, who had with him the spirit of the age, had won in the battle of the natural against the artificial.

It took a number of years for the world to learn that it was not sacrilege to smile within the precincts of the opera. The thought of mirth was far removed from the mighty business of the gods, which formed the almost invariable subject of these works. Ordinary human life had never been reflected in any aspect. But mankind gropes after laughter as surely as the dawn follows the dark, and in the Eighteenth Century we find between the acts of serious operas, musical interludes in lighter vein, to afford the relaxation which the audience craved. These were evolved from the burlesques and puppet shows, which may in turn be traced to antiquity. It grew to be the custom for the same characters to figure in these intermezzi, and then it occurred to some one to unite them into one piece. It was done. Opera buffa had been originated and had been promoted to the rank of an independent institution. The people were more than consoled to have "Orpheus and Eurydice," "Theseus and Ariadne," "Paris and Helen," replaced by the very people they might have known, whose emotions they could understand without any exercise of imagination; the saucy serving maid, the crusty old bachelor, the ringletted damsel

with whom it would not be too difficult to fancy a flirtation. That opera buffa achieved a speedy and unqualified popularity it is scarcely necessary to state, for it was the amusement of the people. Then, too, the monarchial sway of serious opera had been endangered by the conventional absurdities which had come to mar it. Providence was working in the usual mysterious way, and the abuses to which this musical form had been put led the people to take refuge in the new form as surely as they caused the reforms of Gluck.

Some musical entertainment of a lighter character had antedated opera buffa, and, in 1639, a musical comedy by Mazzocchi and Marazzoli was performed in Florence, the poet Milton being present to applaud its

Jest and youthful jollity,  
Quips and cranks and wanton wiles,  
Nods and becks and wreathèd smiles.

One of the most famous of these promoted intermezzi was Pergolesi's "La Serva Padrone," which for a century was looked upon as its most admirable example. It was taken to Paris in 1750 and may be said to have founded the school of French opera comique, essentially a French creation, and which, in stage terminology, has come to mean any opera with spoken dialogue, no matter how serious the subject.

Previous to this, musical pantomime occasionally had enlivened French fairs and festivals. Its more ambitious form was received with such acclamation that the advocates of the serious school remonstrated and a "war of the buffons" was waged. The first true comic opera, "Le Devin du Village," was produced by the famous Rousseau and performed at the Académie de Musique. Monsigny placed opera comique on a firmer basis by fusing the merits of the French and Italian schools, and Gretry, with his fifty or more works, carried it to a yet higher plane.

In Germany any dramatic entertainment in which music and dialogue alternated was known as *singspiel* or song-play, and, as such, still has a regular place on the German stage. John Adam Hiller was the first to cultivate the Teutonic prototype of the comic opera.

The movement became evident in England with the ballad opera, which today in every quarter of the globe retains its standing as a popular entertainment. "The Beggar's Opera" was the most famous of the lot, attaining to a popularity unrivaled before or since, even by its charming descendants, the Gilbert-Sullivan operettas. It is a keen satire on the politicians and courtiers of that day, and depicts their irregularities in a fashion which must have been more than disconcerting. The dialogue, written by John Gay, is interspersed with sixty-nine English and Scotch ballads arranged and scored by Dr. Pepusch. It was first produced in London, January 29, 1728.

The conventional Italian opera, which impresario Handel was producing at the Haymarket to his own financial ruin, came in with the courtiers for its share of the scoring, which may have added impetus to the reformatory movement that crystallized a number of years later in Gluck. Says the Beggar in the prologue, with his tongue in his cheek, "I hope I may be forgiven that I have not made my opera throughout unnatural, like those in vogue."

The rise of opera buffa at this time was fortunate in that it provided for the delicate, human genius of Mozart a more congenial channel than the heavy tragedy which had for so long been held in esteem. He was neither a reformer nor an iconoclast; he serenely accepted conditions as he found them, and his influence is rather in the light of an inspiration. Gounod has been both preceded and seconded in the rapturous panegyric in which he exclaims of Mozart's masterpiece, "Don Juan," "It has influenced my life like a revelation. It stands in my thoughts like an incarnation of dramatic and musical impeccability." Goethe swears with similar enthusiasm, that one had not lived who has not

heard "Don Juan." The story of his operatic career is as quaint and moving as one of his pieces. His first opera, "La Finta Semplice," was written at the age of twelve, after a childhood which reads like a fairy tale. It is hard to imagine how the winsome, affectionate boy could have had enemies who prevented the production of the piece. It is not hard to imagine how the quivering lip and tear-welled eye of the mature composer could touch the Archbishop of Salsburg to arrange a special performance for his consolation after a year which, as we who have been twelve-year-olds well know, may be quite as long as a century. In view of this, we shall have to forgive the Archbishop for his five pound per annum stipend.

"Idomeno," produced in the composer's early manhood, was superior in concerted music and instrumentation to any opera yet written, and practically laid the foundation for modern orchestration. It was Mozart, too, who developed the act-finale which Logroscino had invented. By his three great operas, "Don Juan," "The Marriage of Figaro" and the "Magic Flute," he fused the best of the different national schools, lifting the lyric drama to hitherto unreachd heights, and providing a lofty ideal of musical character drawing. As his admirable biographer, Otto Jahn, affirms, "He assembled the traditions of a long period of development and put the finishing stroke to it." In short, the subsequent history of opera would have lost half its luster had not this delicate, simple, improvident, irresponsible, wholly lovable person made the world his habitation for thirty-five years.

While Beethoven contributed nothing essentially new to the opera, its chronicle is scarcely complete without reference to his "Fidelio" (a lonely bachelor's soliloquy on conjugal love), which was produced in Prague in 1805, for between Mozart and Wagner its greatness was unrivaled. Such was the nature of the genius of the "Mighty Ludwig" that he was hampered by the restrictions of the stage, but he nevertheless gave unwearying care to the work. Unfor-

tunately, his text was not of the caliber of "Don Juan," but frequently bourgeois and sentimental, but he brought to it the fulness of his powers, giving to it a deeper and more dramatic expression than any previous composer, and teaching by it that perfection of musical form is not inconsistent with the achievement of the strongest dramatic effect. In spite of its Spanish background, "Fidelio" is thoroughly German. History repeats itself, and the public received this coldly, as it has many other great things. Weber, who managed it, cried in disgust, "Bah! what they want is Punch and Judy!"

Soon after this, romantic opera was crystallized into form in Weber's "Der Frieschütz." It was a token of the same desire to return to nature after the long tyranny of the so-called classical that became apparent in literature at this time. In romantic opera, the people came into their own more thoroughly than ever before. It was founded on the folk-song which is the untrammelled expression of the popular heart. And just as heartily was it welcomed by the composer, for it was less restricted in form than the classical, which, since the days of Gluck, had held sway. Romantic, as applied to opera, is a trifle elusive of definition. The works it describes are inspired by the medieval legends and tales of love and chivalry written in the old Romance dialects and in consequence called romances. It is not necessary that they shall deal with the supernatural, though sprites and witches, ghosts and mermaids, are as familiar figures of romance as they are of folk-lore. The text may speak of dashing knights and haughty ladies or deal with the common people. It is equally well at home in the depths of the sylvan vale and at the tournament. Weber, the most national of the German composers, knew the character of his people and embodied it in his music, and in "Der Freischütz" he formulated a style which has been a model since his day. His use of the leitmotif fairly entitles him to the honor of its invention. Weber believed in the organic union of the various parts of the opera and excelled all his predecessors



in the use of the orchestra as a means of dramatic characterization. Among those who followed bravely in his footsteps were Louis Spohr (1784-1859) and Heinrich Marschner (1796-1861.)

While Mozart, Beethoven and Weber were making history in Germany, we find no names to match theirs in Italy, the cradle of opera. In passing, credit must be given to Cimarosa (the worthiest of the composers between Scarlatti and Rossini), who was equally at home in opera seria and opera buffa, his "*Matrimonio Segreto*" of the latter sort being a worthy monument to his genius. But the glory of earlier days had departed, and opera had gone far astray from the teachings of Gluck.

Another tyranny of the singer was at hand, and the amazing incongruities to which it gave rise have been the subject of many humorous descriptions. How it was hazardous to speculate as to the relation of the characters upon the stage from any evidence furnished by their actions; how they frequently disregarded each other altogether and addressed themselves entirely to the audience; how the choruses were a thing apart and without significance, and the halls of Cæsar or the vales of Greece, whatever the scene might be, were but an elaborate setting for the skyrockets of the vocalist. Composition was profuse, it is true, but upon false artistic principles.

Out of all this chaos there came to pass a genius, Gioachino Rossini, who as time demonstrated, was without that indispensable attribute of genius, an infinite capacity for taking pains. It is difficult to imagine this debonair Rossini in the role of a reformer. He would doubtless have scouted the idea. He took things very much as he found them, content to minister to a taste diseased, but with what stimulation he infused the palsied forms! With what voluptuous beauty he hid their defects, with "just naked, ear-delighting, delicious, meaningless sound," to quote Wagner, to whom to be meaningless was the worst sin in the calendar. He continued to overornament them like silly

women, who would display all their jewels at once. But such jewels had never before been imagined. He did insist upon having his melodies sung as they were written, whereas the Italian singers had considered it altogether proper to deck their arias with extemporized filigree work. Another of his innovations was recitative accompanied by a quartet of strings in place of 'cello and piano. To Rossini the bass singer may trace his emancipation, for until "Tancredi" he had not been granted as much as a place in the background.

The son of the town trumpeter was still young when he had become the "Swan of Pesaro," with nobles for his friends, Prince Metternich for an adviser, and all the rest of Europe at his feet. As a contemporary writes, "he had intoxicated the public." Beethoven had been forgotten for him. Schumann has tried to do his share toward making up to Beethoven for this temporary oblivion, and likens the two to an eagle and a butterfly. Alas for its permanency, the Rossinian school was based upon incorrect ideas. However, the world is still grateful for the masterpiece, "William Tell," in which are apparent few of Rossini's faults, while his "Barber of Seville" is an admirable piece of opera buffa, possibly the greatest ever written.

When the German critics accused him of corrupting musical art, he made the characteristic reply: "They wish that I composed like Haydn and Mozart. But if I took all the pains in the world, I should still be a wretched Haydn or Mozart. So I prefer to remain a Rossini. Whatever that may be, it is something, and, at least, I am not a bad Rossini." Although, for what reason no one has been able to conjecture, Rossini left the field at thirty-seven, to remain in obstinate retirement for more than half his life, his influence has added many pages to the chronicle of opera. His followers were Donizetti and Bellini, two of the strongest men of the period, who have had an enormous audience. They both were dowered with the power to touch the heart, more indeed than their master. Donizetti was arch and rather dramatic, and both were sweet, tender and senti-

mental. Especially is this true of Bellini. But the public grew satiated with sweetness, and tenderness, and sentimentality and discovered that under it was lacking a very desirable artistic vitality.

At this juncture, a German Jew named Giacomo Meyerbeer moved from Italy to Paris in eager quest of ideas and set himself busily to the work of composition. But just previous to the appearance of the first of his works, Daniel Auber, one of the most popular of the comic opera writers, produced his "Masaniello" in 1830, and paved the way for the new epoch of grand opera. This work, "white-hot with the breath of the proletariat," was the first realistic drama in five acts to possess the attributes of a tragedy, which was especially disturbing to the Germans, who had always considered it proper to send people home in a comfortable frame of mind. "Masaniello" was in every respect more than casual and, among other things, inspired the uprising in Brussels which brought about the kingdom of Belgium.

Grand opera, however, is associated with the name of Meyerbeer, in whom a transcendent love of pageantry was strangely combined with a personal frugality which amounted almost to niggardliness. Such pomp and fanfare and splendid processions, such a wealth of scenic and orchestral effect had been conceived by no forerunner. The world had never seen anything as daring as his "Robert the Devil;" as spectacular as his "Prophet," as thrilling and melodramatic as his "Huguenots." France was so dazzled that she did not realize that the national opera was drifting far away from the pure, virile style of Gluck. The foundations upon which Meyerbeer raised his tremendous structures were not as broad and strong as they needed to be. He was too prone to strive for the purely effective. He was praised to the skies during his lifetime and has been underrated since. It has for years been the fashion to "find him out;" delight is taken in calling him the charlatan of French opera; but however full of faults he may have been, he is

master of dramatic effect, and he did service by loosening the rigid bonds of traditional form.

The Nineteenth Century was full of activity. Names not at all epoch-making were, in France, Ferdinand Boieldieu (1775-1834), whose "*La Dame Blanche*" was for many years the ever cited classical example of opera comique; Adolphe Adam (1803-1856); Victor Masse (1822-1884); Leo Delibes (1836-1891); E. Lalo (1823-1892); Charles Gounod (1818-1893), famed for his perennial "*Faust*;" Georges Bizet (1838-1875), known best for his inspired "*Carmen*;" and Ambroise Thomas (1811-1896).

In Germany, in this brief consideration, we must mention Conradin Kreutzer (1780-1849), Otto Nicolai (1810-1849), Gustav Lortzing (1801-1851) and Frederick Flotow (1812-1883). In England, the fate of opera lay in the hands of William Vincent Wallace (1814-1865), Michael Balfe (1808-1870) — his "*Bohemian Girl*" being probably the most popular of modern ballad operas — and Sir Julius Benedict (1804-1885).

The middle of the Nineteenth Century is remarkable for the appearance of the most important figure in all the three hundred years of opera—Richard Wagner—who was destined to be a reformer like Gluck, whom he resembles in many respects, chief among them being that he was a good fighter and terribly in earnest. Also, like Gluck, his youth was not without its mistakes. Of these, "*Rienzi*," written in frank imitation of Meyerbeer (by one who afterward was shown to be the most original of men), is the only one worthy of more than a cursory mention. After its production, the young German sallied forth to Paris, where Lully, Gluck, Piccini, Cherubini, Spontini, Rossini, Meyerbeer, Donizetti and the rest of them had gone before him, with high hopes of seeing some of his works produced, and with Meyerbeer's letters of introduction in his pocket. But Paris was cold. She did not realize that he had come; all of which was very fortunate for Wagner as well as for the world, Paris included. Had he received a welcome such



as Rossini had enjoyed, it is more than likely that he would have been content to pursue a lucrative career, composing upon the approved conventional lines, and adding many other "Rienzis" to the "whole clinking, twinkling, glittering, glistening show — Grand Opera," as he was later pleased to designate the style then in vogue. But his was a soul which the buffetings of Fortune did not subdue, but instead engendered therein a wholesome spirit of defiance. To the same good end worked his exile in Switzerland, which resulted upon the political troubles of 1848. With the world lost anyhow, he might well write as he pleased. And so he grew steadily, each succeeding opera being an advance upon its predecessors, and a fuller embodiment of the theories which took practical shape in the great cycle, and reached their highest expression in "Tristan and Isolde."

He would have none of the feeble librettos which other composers of the day accepted. He was convinced that "Orpheus' lute was strung with poet's sinews," and to make sure of the quality of the poetry he wrote it himself. He went back, not to Gluck, but as far as 1600, discarding every dramatic tradition which had accumulated in that time, but with the immeasurable advantage over Peri of more than two centuries' development of technique. In truth, he did away with the opera and created a complete organic union, the music drama.

Among the most important of his theories is that the music should be secondary to the drama whose emotional import it should faithfully reflect and intensify, the relation of the poetry to the music being as that of a sketch to the color. He believed it to be essential that the libretto should be worthy, or, of necessity, the music which was built upon it could not be. He claimed that a composer should write his own drama in order that he might be more fully in sympathy with it. Believing that the music should not break or interrupt the action, he did away with all arias, duets, concerted finales and ensembles (with a very few exceptions, notable among which is the opening of Act III



in "The Valkyrie"), deeming these unnatural and inartistic. He made use of a melos, or, as it has been variously defined, an endless recitative, a musical declamation, a speech-song, which could be made either melodic or harmonic. He made use of the leading motive, which is a characteristic melody or musical phase, associated with a particular personage and accompanying him throughout the score. He treated the leading motive more consistently and with far greater effect than had any of his occasional predecessors. In his later works, the score is a veritable web, woven out of these various motives. He made a symphonic use of the orchestra, his employment of the leading motive enabling him to give a running commentary on the action, like the chorus in the ancient Greek tragedy, which could refer to past circumstances in the life of the character or even paint his inmost thoughts. In short, he made of the music drama, a form as truly artistic as the symphony or sonata and worthy to take its place beside these unimpeachable forms of abstract music.

Not content with being a composer and a poet, he wrote two volumes, "The Art Work of the Future" (1849) and "Opera and Drama" (1851), in which he explained the theories which he even then fancied pretty fully conceived. In 1857 he solemnly announced that he was done with theorizing, and that his plans were absolutely completed. But each time he was mistaken. Their unconscious, inevitable evolution was not to be fully accomplished for many years.

It is not necessary to state that one who sinned so deeply against preconceived notions, should be vigorously hooted and decried. Censure greeted "The Flying Dutchman," in which he began to find himself; the public called "Tannhauser" ugly and blatant and even stopped its ears to the "Song of the Evening Star;" in "Lohengrin" (a transitional work), the admiration of a prince who went to such lengths as the construction of a swan barque for his personal navigation failed to bring conviction; the production of the "Ring" caused storms of bitter discussion; when in "Tris-

tan and Isolde" he at last spoke freely, a tempest of abuse broke upon his head. Now this and his incomparable and only comic opera, "The Mastersingers" (pleasantly greeted by the critics as a "monstrous caterwauling") are reckoned as his masterpieces, alongside of which nothing else is worthy to stand.

The world was hard to reach but its enthusiasm was unbounded when it at last looked over its "Chinese wall of prejudice." So entirely has it accepted the teachings of the "Musician of the Future" that it amounts to a regeneration of the lyric drama. The present day opera public would not tolerate a composer who did not make an honest effort to let his music embody the poet's thought. There is no more singing of such belligerent admonitions as "Go! or thy blood shall quickly flow" in mellifluous harmony which might well be painting the dreamy loveliness of a summer night. Scarcely a work that has been written since his day does not bear traces of his theories, even the greatest profiting by his example. They have inspired countless volumes of conjecture, discussion, and laudation. The world is willing to say now that the art for which the Nineteenth Century will doubtless be remembered is the musical and dramatic art of Richard Wagner. Truly, "He doth bestride the narrow world like a Colossus."

However, some there are who have been Wagnerians who have apostatized, and some who look askance at his "muddled metaphysics," and suspect that his orchestration is overpersistent. Whether he is, like Shakespeare, a creature great enough to be "not for an age, but for all time," or instead the precursor of some greater one, is for time to tell.

One of the most virile composers of the Nineteenth Century was Giuseppe Verdi, a man of long life and activity and of growth as continual as Wagner's. His progress was marked by four periods of which "I Lombardi" and "Ernani" are of the first; "Il Trovatore" and "Rigoletto" of the second; "Aïda" of the third and "Otello" and "Fal-

staff" of the fourth. This last, his masterpiece, was written at eighty years of age. In technique, Verdi may show evidence of a heritage of faults received from his immediate predecessors, but he brought to Italian opera a new life and vigor. He is truly national, his operas frequently reflecting political conditions and invariably being unmistakably Italian. He was one of the greatest of dramatic composers, dealing with the most violent human passions and ever with sincerity. The people have claimed him as their own, which is in itself a sound basis for distinction, and some of the elect declare that his last two works are the best existing models of the lyric drama, not excepting those of Wagner.

The Golden Age of grand opera was followed less than a generation after by the Golden Age of operetta. The chronicle of opera buffa in France and Austria was adorned at that time with such names as Jacques Offenbach (1819-1880), Alexander Lecocq (1832-), Johann Strauss, the waltz king (1804-1849), Robert Planquette (1848-1903), Edmond Audran (1842-1901), and Franz von Suppé (1820-1895), while in England Gilbert and Sullivan were writing their delightful series of operettas. The dashing Offenbach brought to the burlesque unusual dignity by bestowing upon it the methods of the serious opera. Rossini called him the Mozart of the Champs Elysées. His immensely popular works are not always models of propriety, but the Second Empire must help to share the blame; just as Rossini was a reflection of the trivial time in which he wrote.

There is no such criticism possible for the Gilbert-Sullivan creations, those most satisfactory fusions of librettist and composer. They have lost nothing in humorousness by their never-failing refinement and good taste. Messrs. Sullivan and Gilbert have laughed at many solemn institutions, at the House of Lords, the navy, the army, and the police, but their satire never has wounded. The world owes them a great debt for the laughter which their dainty mock heroics have inspired.

A contemplation of the operatic situation today is not altogether a tragical proceeding, and there is no immediate necessity for hanging the harp upon the willow or giving one's self up to jeremiads whose purport is that "Fair Daphne's dead and music is no more." The modern school is indeed sturdy enough to have several characteristics of its own. It has, in the first place, declared against excessive length in operas. It also has taken a decided trend toward realism. It has discarded utterly gods and mermaids, ghosts and dryads as sadly out of date. It is fond of painting the homely scenes of everyday life, and finds sufficient material in the variegated character of the actual world. If it grows tired of squalor or seeks the glamour of another age, it is still realistic, pinning all the sounds of nature to its score with fairly startling effect.

The life which Verdi brought to Italian opera was not extinguished at his death, and the new Italian school is interesting and picturesque. Probably the strongest of its exponents is Giacomo Puccini, a man with true dramatic instinct who already has several excellent works to his credit and others under way, if report be true.

In this respect he is unlike Pietro Mascagni, whose fortunes were made in a day and whose fame still rests almost entirely upon his fiery "*Cavalleria Rusticana*." Ruggero Leoncavallo, of "*I Pagliacci*" fame, is the third upon whom Italy chiefly bases her operatic pride. Richard Strauss of Germany disputes with Puccini the distinction of being the most gifted and scholarly of living composers. More, however, than his contemporary across the Alps does he exhibit in himself the modern condition of the youngest of the arts. He disdains all the canons of the past and has well earned his title of musical anarchist. His daring, accompanied as it is by remarkable genius, has made him the most talked of composer of the day. Of the new army of tone-painters he is the most imaginative and vivid. The noise made by his admirers and detractors is weirdly similar to the battle cries which once echoed about Richard Wag-



ner. Another striking German figure is Engelbert Humperdinck, whose "Hänsel and Gretel," an operatic rendition of a nursery tale, not only has attested his originality but has won for him a warm affection in the public heart. Siegfried Wagner, composer of several operas, is not an exception to the rule that famous men seldom have sons who in any way rival them.

The glory of France is upheld by several gifted men. There is Jules Massenet, whose subtle orchestration and sensuous melody disclose the hand of a master; Saint Sæns, whose scholarly activities have extended over a period of nearly fifty years; Claude Debussy and Alfred Bruneau, both names of importance, while Gustav Charpentier, whose realistic "Louise" recently set the world to talking, is perhaps the most promising and original of them all.

Michael Glinka (1804-1857), first and greatest, Anton Rubinstein (1830-1894) and Peter Ilitch Tschaiowsky (1840-1893) are the most important names to be considered in connection with Russian work in this line, while Ignace Paderewski represents Polish endeavor. The Russians build upon the Weberian foundation, the folksong, and Russian operas are in consequence distinctly national.

Music in America has been almost as laggard as if it had never lost the depression incurred under the frowns of the Puritans, and while, at last, America is advancing in other musical paths, the page upon which her operatic history is to be written, is as yet almost blank. Since Manuel Garcia and his musical family gave to New York its first season of grand opera in 1825, the country has enjoyed many notable performances, and has given many distinguished singers to the operatic stage. But her composers are conspicuous by reason of their paucity. America has yet to give a thoroughly adequate grand opera to the world. Nevertheless, it is not too optimistic to believe that her many gifted song writers are harbingers of those who will arise to put into music the noble sweep of American plains, the rugged glory of her mountains and cañons and the



unostentatious patriotism of her citizens, while her whole-some delight in laughing at herself, her willingness to point out her own weakness, will surely give rise to notable comic opera.

America already has achieved greater success in light opera than in its more serious form. There is cleverness in the music of Reginald de Koven, of Victor Herbert, of Sousa, of Julius Eichberg of "Doctor of Alcantara" fame, and of a score of others. The land has been swept for a number of years by a perfect simoom of so-called musical comedy which fortunately is beginning to show some faint sign of abatement. These ephemeral concoctions require music, but the quality is of little consequence. Any sort of a jolly din will do to balance the boisterous jokes, and accompany the pirouettes of the chorus. One who can devise anything as fantastic as the coming to life and tune-fulness of the most amazing scarecrow which ever distressed a cornfield is greater than he who can write a melody which will live for a generation. We have a Mr. George Ade who pokes fun at national institutions and typifies a peculiarly national humor quite as effectually as Mr. Gilbert, but Mr. Ade is unfortunately as yet a Gilbert without a Sullivan. That a reaction in the musical taste of the public is sure to come is a safe prediction, and it is only a question of time until something better will be demanded for divertisement. Light music has as great a mission in the world as serious, and mere frivolity is the better for a little cleverness.

## THE BEGGAR'S OPERA

The opening page of a copy of the book of this work at the Lenox Library in New York is inscribed as follows: "The Beggar's Opera as it is acted at the Theatre Royal in Lincoln's Inn Fields written by Mr. John Gay, 'Nos haec novissimus esse nihil.' Marr. With the overture in score. The songs and the basses, (the overture and basses compos'd by Dr. Pepusch) curiously engraved on copper plates. London. Printed for John Watts at the printing office in Wild Court near Lincoln's Inn Fields. MDCCXXIX." It has three acts and was first presented at the Theatre Royal in London in 1728.

### THE CAST.

#### MEN:—

Peachum  
Lockit  
Macheath  
Filch  
Jemmy Twitcher  
Crook-fingered Jack  
Wat Dreary  
Robin of Bagshot  
Nimming Ned  
Harry Paddington  
Mat of the Mint  
Ben Budge  
Beggar  
Player  
Constable, drawer, turnkey.

#### WOMEN:—

Mrs. Peachum  
Polly Peachum  
Lucy Lockit  
Diana Trapes  
Mrs. Coaxer  
Dolly Trull  
Mrs. Vixen  
Betty Doxy  
Jenny Diver  
Mrs. Slammekin  
Sukey Tawdry  
Molly Brazen

The curtain rises upon a scene in Peachum's house, where that gentleman is seen sitting at a table with a large book of accounts before him. The business of Peachum, we learn, is a somewhat questionable one as he traffics in the stolen goods which he receives from Macheath's gang. A favorite agent, Filch, who has "as fine a hand at picking a pocket as a woman, and is as nimble fingered as a juggler" enters with many messages from Newgate Prison, where the less clever who have been caught are in durance vile. Mrs. Peachum soon comes in to voice her suspicion that their daughter Polly is in love with Captain Macheath, the leader of the highwaymen. Both fond parents are averse to Polly's marrying, for they shrewdly think to keep her as "a key to the whole gang." There follows an affectionate scene between Mrs. Peachum and Filch, who comes in with his loot gathered at the opera where he had been posted on the previous night. It consists of seven handkerchiefs and a snuff-box set in gold. He tells sadly of a fine gold watch he might also have secured had it not been for a ridiculously deep fob which resisted his tugging so effectually that he had to make his escape under a coach. By means of some wheedling and a glass of cordial, Mrs. Peachum draws from the boy the information that Polly is already married, and when that young lady arrives her mother's rage is at once visited upon her head.

"Why, thou foolish jade," she shrieks, "thou wilt be as ill-used and as much neglected as if thou hadst married a Lord!"

"I didn't marry him (as 'tis the fashion) coolly and deliberately for honor or money," protests Polly. "But I love him." "Love him! worse and worse! I thought the girl had been better bred! Oh, husband, husband! her folly makes me mad!" and the overwrought parent faints and can be restored only with liberal draughts of cordial.

Peachum, having relieved his anger with many eloquent expressions, now begins to take the matter more philosophically. "A rich rogue nowadays is fit company for any

gentleman," he says sagely. Later a brilliant idea strikes him and he imparts it to Polly. They will have Macheath peached at the next sessions, and the girl, after the hanging, will be a rich widow. This magnificent prospect is not alluring to the young wife and she hastens to warn her husband. After a pretty love-scene they part, but not before Macheath has vowed: "Is there any power, any force that can tear me from thee? You might sooner tear a pension out of the hands of a courtier, a fee from a lawyer, a pretty woman from a looking-glass, or any woman from quadrille, but to tear me from thee is impossible."

The second act begins in a tavern near Newgate, where the members of the gang are making merry with wine, brandy and tobacco. As they depart for their various stations for the day, Macheath arrives to tell Mat of his peril. He soon sends a drawer after a bevy of his fair friends and forgets his trouble while dallying with them. Jenny Diver, the most demure and dangerous of the lot, declares that she must and will have a kiss to give her wine zest, and they all take him about the neck, signaling for Peachum and the Constable who rush in upon him. Macheath is captured and is ignominiously escorted to Newgate in deep chagrin at having been decoyed by women.

Macheath is visited in prison by Lucy Lockit, whose father is in collusion with Peachum in preying upon him. Lucy is deeply reproachful for his failure to marry her according to promise. His efforts to appease her are rendered more difficult by the coming of the sorrowful Polly. The two women then express their jealousy and distrust of each other in no measured terms, while Macheath voices the famous sentiment:

How happy could I be with either,  
Were t'other dear charmer away.

Polly is finally dragged away by her father and Macheath assures Lucy that no one else has any claim upon him. She consequently resolves to save him and steals the prison

keys from her tipsy father, Macheath promising to send for her as soon as he has made his escape.

The third act is also played at Newgate. Lockit overwhelms his daughter with reproaches for allowing the prisoner to escape and she steadfastly denies having done so. Peachum and Lockit, though occasionally relapsing into deep suspicion of each other, plot to regain their hoped-for source of revenue and, with the aid of Mrs. Diana Trapes, trace him to Mrs. Coaxer's establishment. Again Macheath is immured and again Polly seeks him. Lucy plots to do away with her more successful rival and offers her poison in a glass of strong waters. Polly is sufficiently clever to realize that this sweetness means mischief and persistently refuses the proffered hospitality. The unhappy Macheath, who finds that the gang have betrayed him and that he must now believe the "world all alike," is sentenced to immediate execution for having broken prison and Lucy and Polly bid him an emotional farewell, which is interrupted by the arrival of four other "wives" and the curtain goes down with apparent finality.

The Beggar and the Player come out for a little conference and decide that while the poetic justice is perfect, the catastrophe is manifestly wrong, as an opera must end happily. So the Beggar bids the rabble cry a reprieve and the curtain ascends. When everybody has danced around Macheath and that worthy has chosen Polly for his partner in life the curtain goes down again on a gay chorus to the tune of "Lumps of Pudding."

The Beggar's Opera enjoyed one of the most stupendous successes known in the history of music. Not only did it take the town at its first performance, but it held the stage with little interruption for over a century in spite of moralists and critics. It was the beginning of the ballad operas which have since been extensively cultivated and of which the Gilbert-Sullivan works are shining examples.

The songs (at least, most of them), written, like the dialogue, by John Gay, were set by Pepusch to the old Scotch



and English melodies and to some of the popular music of the day. There were in all sixty-nine ballads, set to such tunes as "Britons Strike Home;" "Bonny Dundee;" The March in "Rinaldo;" "All on a Misty Morning;" "When First I Laid Siege to Chloris;" and "A Lovely Lass to a Friar Came."

The opera is said to have been suggested by a remark of Dean Swift's that "a Newgate pastoral might be made a pretty thing." The dialogue, unfortunately, is not "funny without being vulgar." But it is undeniably witty, and is a sharp satire directed at the corrupt practices of courtiers. Sings Lockit, no doubt glancing slyly at the boxes,

When you censure the age  
Be cautious and sage  
Lest the courtiers offended should be.  
If you mention vice or bribe  
'Tis so fit to all the tribe,  
Each cries, "That was leveled at me."

There are also several sly thrusts at Italian opera, whose success at the Haymarket under Handel's management was imperiled by this formidable rival.

The part of the heroine, Polly Peachum, made famous Lavina Fenton, who became in the role the toast of London. She afterward became the Duchess of Bolton.



# ORPHEUS

“Orpheus,” an opera in three acts, the libretto by the Italian poet, Raniero di Calzabigi, and the music by Christoph Willibald Gluck, was first produced in Vienna, Oct. 5, 1762.

## CHARACTERS.

Orpheus.

Eurydice.

Love.

Chorus.

Shepherds and Shepherdesses.

Furies and Demons.

Heroes and Heroines in Hades.

The plot follows closely the classical legend. Eurydice, the beloved one of Orpheus, at the sound of whose lyre rocks and beasts are moved, has died and her spirit has gone to the Elysian fields. The opening scene shows her tomb in a valley, where Orpheus has come to perform the funeral rites. Shepherds and shepherdesses are gathered to adorn the tomb with flowers and are moved to sympathetic tears by the spectacle of the husband's unquenchable grief. He cries,

My Eurydice! My Eurydice!

Lost forever! Hear my woe!

while Echo grieving with him answers in tones reflecting his anguish.

Even the gods are touched by the misery of the bereaved poet, and Jove sends Love to befriend a true lover. The messenger brings the joyful promise that Orpheus may bring Eurydice back from the nether world, if while on his progress with her he refrains from looking upon her face. Unless, however, he resists this temptation successfully, she will be lost to him forever. Love warns him of many trials which will beset his path, but the end being such as it is, Orpheus recognizes no difficulty.

He descends to Hades along a path lined with furies and demons, who raise their frightful voices calling upon Cerberus to wake and kill his new prey. But Orpheus plays upon his lyre with so divine a touch that these creatures are charmed, so that they not only allow him to seek the veiled Eurydice among the shades, but even place her hand in his.

Eurydice is enraptured at seeing her husband again, but she has been happy in Elysium and is at first reluctant to go. He draws her on, however, through the flaming passages which lead to his own world, assuring her passionately of his love and his loneliness without her. Waked so suddenly from death, she is "worn by the fever of terror all untold" and longs for one reassuring glance. She cannot understand how one who loves can keep his face averted so coldly, and she tells him that she surely will die if he does not look at her. In a fatal moment, he gives way to her prayers and reproaches, turns to take the forbidden glance, and is horrified to see her sink back lifeless. He is about to destroy himself when Love again takes pity upon him and transports him to the Temple of Love, where Eurydice, restored to life, is awaiting him. Thus the opera, thanks to the theatrical demands of the period, has a happier ending than the legend.

The fact that nearly one hundred and fifty years has passed since Gluck wrote Orpheus and that the work is universally conceded a masterpiece, is proof of its enduring beauty. In its direct, unaffected loveliness as compared with the intricacies of modern opera, it has been likened to the Parthenon beside the bewildering detail of a Gothic cathedral.

It is the oldest opera holding a place in present-day repertoire and from it dates the beginning of operatic reform.

Unusually beautiful passages are the chorus at Eurydice's tomb, "Ah! in our still and mournful meadow;" and Orpheus' plaint, "Dearest, untimely gone." In the second act, the dramatic effect of which is remarkable, occurs the chorus of furies, through whose strains continually sounds the barking of Cerberus; Eurydice's song, "In this tranquil and lovely abode of the blest," is noteworthy; also the impassioned duet of the two lovers as they make their perilous way through Hades, and the world-famous lamentation of Orpheus at his second loss of his beloved one, "I have lost my Eurydice" ("Che farò senza Euridici").





## IPHIGENIE EN AULIDE

“Iphigenie en Aulide” or “Iphigenia in Aulus,” a grand opera in three acts with music by Christoph Willibald Gluck and text by Bailli du Rollet, based upon the tragedy of Racine, which, in turn, was founded on the play of Euripides, was produced in Paris in 1774.

### CHARACTERS.

Iphigenia, daughter of Agamemnon.

Clytemnestra, queen of Agamemnon.

First Greek Woman.

Second Greek Woman.

Third Greek Woman.

A woman in the crowd.

Achilles, the Grecian Hero.

A Greek.

Agamemnon, king of Mycenæ.

Calchas, a soothsayer.

Patroclus, friend of Achilles.

Arcas, servant to Agamemnon.

Chorus of Greeks, women, and Thessalians.

Because Agamemnon has killed a stag in her sacred grove, the haughty Diana sends a calm which detains the Greeks at Aulis, on their way to Troy. They go to Calchas, a soothsayer, and demand a way to propitiate the goddess. He tells them that a costly sacrifice will be required and privately tells Agamemnon that Iphigenia, his daughter, will be the victim, entreating him at the same time to submit to the will of the gods.

When the opera opens, the beautiful Iphigenia, whom the Greeks praise as fairer than the three goddesses Paris saw on Mount Ida, is on her way from Mycenæ to Aulis to be married to Achilles. She is accompanied by her mother, Clytemnestra. In desperation, her father sends his servant to meet them and to tell them that Achilles is faithless and is about to take another bride, hoping thus to keep them from Aulis. By some mischance, they fail to receive the message. They arrive and are received with joy by the Greeks. Iphigenia now hears for the first time that Achilles is untrue. She is overcome with sorrow and urges her mother at once to leave Aulis and return home. Achilles, who, in reality, adores her, comes to meet her and receives a cold and disdainful reception. He asks and learns the cause. Although his high honor keenly resents the suspicion, he denies the charge of faithlessness with much vehemence. Iphigenia is persuaded of the truth and is happy for a while in her regained confidence in him.

Agamemnon orders a feast to be prepared presumably for the solemnization of the nuptials. Iphigenia's mother comes to her on her wedding morning, voicing her delight that one born of a goddess shall call her mother through his troth to Iphigenia, and the people are loud in their praise and congratulation. Achilles brings his beloved friend Patroclus, "the rival of his fame and the sharer of his glory," to be presented to his bride.

Arcas, who well knows that the altar has been erected with a design far different than the plighting of two loving hearts, can no longer keep silence and reveals everything. Iphigenia retains her noble bearing even at this crisis, for she believes that her father loves her but that he is in the irresistible clutch of fate. The mother, however, throws herself at Achilles' feet and implores him to protect the victim and to be not alone spouse to her but father as well, since she has none worthy the name.

Achilles assures her that he will defeat the purpose of a most unnatural parent, and in no measured terms upbraids

Agamemnon, who resents his interference and proceeds with the arrangements for the sacrifice. At the last moment, his paternal tenderness conquers and prevails over his fear of heaven. He will keep the life the gods have required even though the interests of Greece be abandoned. Accordingly, he sends Arcas to take Iphigenia and Clytemnestra away from Aulis, secretly determining to die in his daughter's place. When the Greeks learn of this they cry indignantly that the goddess must be obeyed if her wrath is to be appeased. Iphigenia is willing to be offered and begs Achilles to take no steps for her deliverance, but to let her die for her people. The mighty Achilles, however, arises against the mob and just as they are about to fall upon him in turn, the voice of Calchas the soothsayer is heard. The gods are appeased by the virtues of the daughter, the tears of the mother and the valor and might of Achilles. The marriage of Achilles and Iphigenia is no longer delayed, and in their union the Greeks see an omen of their future victory and renown.

"Iphigenia in Aulis" is an advance over the epoch-making "Orpheo," the hearing of which Rousseau declared reconciled him to existence. The material contains greater possibilities, for there are more characters and more states of mind to be portrayed, while the supernatural element is almost entirely absent.

Gluck's genius is notably apparent in the overture, which comes to no complete stop in the stage representation, but for which, in order to make it available for concert purposes, endings have been contrived by Mozart, Wagner and others. Passages of notable beauty in the opera itself are: Clytemnestra's urging of Iphigenia to cast Achilles from her heart, "Let a Noble Courage Incite Thee;" Agamemnon's aria after his scene with Achilles when he is torn between love for his daughter and fear of the gods, "O Thou, the Best of All, and Dearest;" Iphigenia's "Farewell;" Achilles' "The priest shall first be stricken down,"

upon hearing which "soldiers frequently rose from their seats, scarcely able to refrain from rushing on the stage;" the chorus of the Greeks, "Almighty gods, give ear!" and the final ballet.



## IPHIGENIE EN TAURIDE

“Iphigenie en Tauride” or “Iphigenia in Tauris,” a grand opera in four acts, with score by Christoph Willibald Gluck and text by Guillard, was produced in Paris in 1779.

### CHARACTERS.

Iphigenia, daughter of Agamemnon.

Diana, a goddess.

First Priestess of Diana's temple.

Second Priestess of Diana's temple.

A Greek woman.

Pylades, friend of Orestes.

Orestes, brother of Iphigenia.

An attendant of Diana's temple.

Thoas, King of Taurica.

A Scythian.

Choruses of furies, priestesses, Greeks, Scythians and guards.

“Iphigenia in Tauris” is a continuation of the preceding opera. King Agamemnon's daughter has been saved by Diana from death at the altar of Aulis, where her father had been directed to slay her. The relentless goddess has had a goat substituted as the sacrifice and Iphigenia has afterward been carried on a cloud to Tauris, where she has been made high priestess to the Scythians. It is an uncongenial lot for the loving Grecian woman, for human sacrifices are required at her hands. The only circumstance which has sweetened her life in the fifteen years of her residence

on Tauris has been her ability occasionally to rescue some stranger from death upon the sacrificial pile. To make her misery more intense, Iphigenia is visited by a hideous dream, in which she sees the palace, in which she has spent her childhood, overthrown by a tempest; her father, wounded unto death, fleeing from a murderous fury who proves to be her mother, and she herself about to stab her brother Orestes through the heart. In her unhappiness she cries aloud to Diana,

O thou that once my life didst save,  
Take back thy gift, yea, quickly take it.

But Diana, instead, sends her another task which rends her heart. Thoas, king of the Scythians, orders her to sacrifice two strangers who have been thrown upon his shores, the gods having warned him in a vision that his life would be in danger should either of them escape. Orestes and Pylades, who have come to Tauris for the purpose of carrying off the statue of Diana, are brought in, loaded with chains.

Learning that they are her countrymen, Iphigenia determines to save one of them in order to send him with messages to her sister Electra. She is strangely drawn to save Orestes for this errand. Little does she fancy that he is her brother who, having slain their mother Clytemnestra, has fled, pursued by her shade and its attendant furies. Orestes tells her of the disaster which has overtaken her family and she learns with horror of the murder of her father and mother. When Iphigenia tells the two friends that she cannot rescue both, each pleads piteously that the other may be saved. Orestes argues that life is only a burden to him and that death would come as a glorious gift. Reluctantly, she complies with his desires and sends Pylades on with the messages to her sister. Orestes is led to the altar. Iphigenia can be brought to lift the sacrificial knife only after a sharp struggle with herself. As the blood-thirsty mob urge her to strike, Orestes murmurs in her ear, "Thus once didst thou perish in Aulis." She then knows that it is her brother she is about to put to death and refuses

to be guilty of his blood. Thoas, who recently has learned that the priestess has allowed Pylades to escape, enters in fury and declares that Iphigenia and Orestes shall perish together on the altar. But the doughty Pylades, who has returned with an army, stabs him and disperses the Scythians. Diana now appears and in her words may be learned the happy denouement:—

Be still, and receive my eternal decree.  
 Scythians, ye shall restore to the Greeks this my statue.  
 All too long have ye, in this your savage country,  
 Grossly defiled my altar with your bloody rites.  
 Thou shalt henceforth enjoy my favour, Orestes.  
 Thy repentance has for guilt atoned.  
 Mycenæ longs for thee, take thou her throne in peace  
 And take Iphigenia. To her country restore her!

This is the last and the finest of the grand operas of Gluck. "Here," to quote from one of his critics, "he fuses the two elements forever at war in his earlier operas — musical beauty and dramatic truth."

Among the strongest passages are the overture depicting the tempest; Iphigenia's recitative, relating her dream; her plea to Diana to slay her, "O thou that once my life didst save;" the sombre chorus of priestesses, "When shall our tears?" Thoas' expression of his superstitious fears; and the aria of Orestes abandoning himself to grief, "Ye who my steps pursue." The song of Pylades, "Thy Faithful Friends," is one of the finest passages from Gluck's pen. Also noteworthy are the aria following, "There reignest calm within my breast;" the chorus of furies, "Chastise the wicked doer;" and Iphigenia's expression of grief at Orestes' recountal, "O unhappy Iphigenia!" In Act III the finest number is Pylades' noble expression of his love for his friend, "Thou purest, highest joy;" while the strongest passage in Act IV is Iphigenia's aria calling on Diana to nerve her hand, "I with trembling invoke thee."



## LE NOZZE DE FIGARO

“Le Nozze di Figaro” or “The Marriage of Figaro,” subtitled “A Day of Folly,” an opera bouffe in four acts, with music by Mozart and text by Lorenza da Ponte, was first presented at the National Theatre, Vienna, May 1, 1786. It is founded on a comedy by Beaumarchais of the same name.

### CHARACTERS.

Figaro (the Barber of Seville), valet to the Count.

Count Almaviva, a Spanish Noble.

Countess Almaviva, his wife.

Susanna, maid of the Countess, betrothed to Figaro.

Cherubino, page to the Countess.

Marcellina, servant to Bartolo.

Bartolo, a rejected lover of Susanna.

Basilio, a busybody.

Don Curzio.

Antonio, gardener to the Court.

Servants, country people, guards.

This opera, though written previously, is in a sense a continuation of Rossini's “Barber of Seville,” the principal characters being again introduced. The gallant Almaviva, with the assistance of Figaro, has married his adored Rosina, but, as with many truly loving husbands, marriage has not rendered him blind to other tender eyes and he indulges in an occasional flirtation. Just now, the particular object of his fancy is Susanna, the coquettish maid of his wife, the



opera opening on the day arranged for her marriage to Figaro. The Countess has a page, Cherubino, a dainty youth of whom she is fond but whom she regards as a child. Cherubino, however, adores his mistress, and proves a facile instrument of punishment for the Count. Figaro, of course, assists quite willingly in the plot. To get rid of the boy, the Count orders him to enter the army, but the women save him by taking him to the Countess and dressing him at the critical moment as a girl. The Count's suspicions have been aroused by a letter from Basilio and, when he demands admittance to his wife's room, he finds the door locked in his face. When at last it is opened, he perceives that the Countess is much confused and insists upon searching the cabinet, which also is locked. While he is looking about for some means by which to break open the door, Cherubino escapes through the window and Susanna, taking his place, gravely confronts the angry husband when the lock yields. In a few moments, Antonio, the gardener, comes to complain of the ravages done to his flower beds by some one who jumped out of the window. Figaro, who has arrived, at once declares that he is the guilty one; that he had been having an interview with Susanna and feared the Count's displeasure. When the gardener produces further evidence in the shape of a document which proves to be the page's commission, Figaro glibly explains that he lost it from his own pocket, the page having entrusted it to him for legal reasons.

Bartolo and Marcellina, who have been previously introduced to sigh for unrequited love, the former for Susanna and the latter for Figaro, now reappear. Marcellina brings with her a marriage contract, which she says Figaro signed with her. She produces Bartolo as a witness. The Count, glad thus to dispose of Figaro, his rival, and to leave Susanna unmarried, decrees that the barber must fulfil the contract but the clever Figaro escapes through being able to prove, by marks on his arm, that he is the son of Marcellina and

Bartolo. While he is embracing his new-found mother, Susanna appears and her jealousy is aroused.

The ladies do not consider that the Count's punishment is yet complete and so arrange a nocturnal meeting in the garden. Susanna summons the Count by letter, while the Countess sends for Figaro. They disguise themselves by exchanging apparel and each meets her proper lover. The amorous Cherubino also appears on the scene but is put to flight by the Count. Meantime, the Count makes ardent love to the supposed Susanna. Figaro sees into the trick, but he pretends that he believe his vis-à-vis to be the Countess and so declares his adoration, thereby arousing the maid's jealousy to such a pitch that she is restored to equanimity only by her lover's confession that he knew her from the first.

These two then proceed to some genuine love-making, which is observed by the Count, who, in a rage, accosts the lady as "traitress." He orders her to unveil, and when a light flashes upon the scene and he sees that he has been making love to his own wife, he is much abashed. Forgiveness is asked and granted on all sides, even Cherubino coming in for his share. The marriage of Figaro and Susanna is brought about and the capricious Count vows eternal fidelity to his wife.

In this charming work Mozart has combined the highest characteristics of the French and German schools. The music is a model of grace, lightness and beauty and its effervescent fun is always thoroughly refined. Cheerfulness is the keynote of the composition, for in "The Marriage of Figaro" Mozart's laughter-loving soul seems to have had unbridled expression. Although more than a century has passed since its composition, it still holds its place as one of the most admirable of operatic works, Time seeming to smile in sympathy and to withhold his ravages. It was written in less than a month and met with instant success, although a short time later it was discarded in Vienna, owing to the machinations of Mozart's Italian rivals. Next to "Don Giovanni" it was the favorite of its composer.

"The Marriage of Figaro" contains such an embarrassment of riches that it is difficult to particularize. Among its delights are the strikingly descriptive overture; Figaro's opening duet with Susanna, as he measures off the floor and she tries on her mistress' hat before the mirror; Figaro's threat, "Se vuol ballare" ("If you're for dancing"), sung to a guitar-like accompaniment; Cherubino's aria, "Non so più cosa son" ("Ah! what feelings now possess me"); Figaro's celebrated number, "Non più andrai" ("Play no more"); the Countess' song, "Porgi amor" ("Love, thou holy impulse"); Cherubino's romance "Voi che sapete" ("What is this feeling"); the splendid finale to the second act; the regret of the Countess, "Dove sono!" ("Where are they"); the "Letter Duet" of Susanna and the Countess and Susanna's "Deh vieni" ("Ah! why so long delay?").

## DON GIOVANNI

"Don Giovanni," or "The Libertine Punished," an opera buffa in two acts, with music by Wolfgang Amadeus Mozart, and words by Da Ponte, was first presented in Prague, Oct. 29, 1787.

### CHARACTERS.

Don Giovanni, a young nobleman of dissolute habits.

Don Octavio, the betrothed of Donna Anna.

Don Pedro, commander of the Knights of the Order of Malta, and the father of Donna Anna.

Masetto, lover of Zerlina.

Leporello, servant of Don Giovanni.

Donna Anna, betrothed to Don Octavio.

Donna Elvira, a lady deserted by Don Giovanni.

Zerlina, a country girl.

Male and female peasants, musicians, guests and servants.

Don Giovanni is a licentious nobleman who attempts to seduce and carry off Donna Anna, the daughter of Don Pedro, the governor, a man held in great honor and respect. The father forces Don Giovanni to a duel and, in the encounter, meets his death. Don Giovanni and his servant, Leporello, who shares gleefully in his master's escapades, make their escape. Donna Elvira, one of the dissolute Don's many victims, comes to reprove him, but he gaily leaves her to Leporello, who entertains her with a list of his master's successes with the fair sex.

Don Giovanni now amuses himself with Zerlina, a handsome peasant girl about to be married to Masetto. He tells her that she is too pretty to be wasted on a country bumpkin. She is induced to enter the palace with the libertine, while Masetto, filled with jealousy, is left in the tender charge of Leporello, who has orders to fill the wine-cup nimbly for the purpose of intoxicating the distracted fellow. Fortunately, the injured Elvira interrupts Don Giovanni in the exercise of his boasted arts and, revealing his perfidy, succeeds in saving the innocent girl.

Donna Anna and her adoring lover, who has sworn assistance in the work of avenging the dead commandant, arrive at the palace of Don Giovanni, where an entertainment is in progress. They have no idea that he is the murderer and ask his aid, which he, with the greatest effrontery, assures them. Again he is thwarted by Elvira, who tells them all the truth. The festival continues and Donna Anna, Donna Elvira and Don Octavio return masked and are welcomed by the host. When the opportunity arrives, Don Giovanni again approaches Zerlina but she is rescued from his embraces by the newcomers, who are summoned by her cries.

Don Giovanni, still intent upon securing Zerlina, seeks Donna Elvira's house, where the young girl has been concealed by her rescuers. Leporello imitates his master's voice and by singing a serenade entices Donna Elvira to come forth. The coast being clear, Don Giovanni now boldly enters to take possession of Zerlina. He is surprised, however, by Masetto and his friends and, thwarted in his design, he escapes and meets Leporello near the equestrian statue of the murdered governor, newly erected in the cemetery. To his consternation and that of his horrified serving-man, the statue speaks, warning him that, before the morrow is over, he shall die. Don Giovanni mockingly proffers an invitation to supper and the statue solemnly nods its head in acceptance. The next night, Donna Elvira, in whose heart love and vengeance have been fighting a continual duel, seeks and



implores the Don to repent of his follies but he only laughs and she leaves him despairingly.

While the guests are assembling for supper, the statue arrives. The lights flicker and grow pale, the music becomes nebulous and strange. Don Giovanni recovers his equanimity with an effort and orders a place to be laid for the supernatural visitor, who holds out his hand to him. Three times Don Giovanni grasps the cold fingers and three times the statue warns him to repent. Each time he refuses with bursts of drunken laughter. At the third refusal the statue disappears, the earth opens and the demons of hell appear to carry the dissolute nobleman to his final abode.

"Don Giovanni" is conceded to be the masterpiece of Mozart. Many of his admirers go still further and call it the greatest opera in all repertoire. Undeniably, it remains the greatest work of its kind written by a German musician, and certain it is that with "Don Giovanni," "The Marriage of Figaro" and "The Magic Flute," the opera of the Eighteenth Century attained its climax. Fortunately, the text, although unpleasant in subject matter, is worthy of association with such inspired music.

The work is fairly teeming with famous numbers, most of them admirably suited for use on the concert stage. Notable in the score are Elvira's plaintive song, "Ah! chi mi dice mai" ("Ah! how shall I discover"); Leporello's famous "Catalogue Aria," containing a résumé of his master's amours; the duet of Don Giovanni and Zerlina, "La ci darem la mano" ("When with thy hand in mine, dear"); Elvira's great aria, "Mi tradi" ("Though by him I've been neglected"); Donna Anna's equally notable scena, "Or sai, chi l'onore" ("Thou knowest who it was"); Don Giovanni's dashing drinking song, "Fin ch'han dal vino" ("Now that they're merry"); Zerlina's charmingly coquettish song "Batti, batti" ("Chide me, chide me, dear Masetto"); the "mask" trio for Donna Elvira, Donna Anna and Don Octavio; Don Giovanni's serenade, "Deh vieni" ("Come smiling forth"); Zerlina's beautiful Vedrai, carino" ("List

and I'll find love"); the great tenor song, "Il mio tesore" ("Go then my love entreating"); and Donna Anna's "Non mi dir" ("Say not then").

The overture of this opera is a wonderful piece of musical construction, all the more remarkable from the fact of its having been written in a single night. It foretells the nature of the story which it precedes by a seeming argument, which grows to a struggle between a single choir, that of first violins, and the entire orchestra. One feels prepared for the combat which is to come, a strife between the licentious Don Giovanni and the combined efforts of the majority of the characters portrayed. After the almost chaotic music, in which the violins seem to be struggling to be heard above the other instruments, and exerting to their utmost power all the strength for conquest which is theirs, and the persistent, firm, but calmer and grander arguments of the rest of the orchestra, there comes a lull, the uproar gradually, softly, dies away, the conflict is over, and a calm pervades the atmosphere as the curtain rises on the first act.

## DIE ZAUBERFLOTE

“Die Zauberflöte” or “The Magic Flute,” an opera in three acts, with music by Wolfgang Amadeus Mozart, and libretto by Emanuel Schikaneder, was first produced in Vienna, Sept. 30, 1791, Mozart directing. The text, adapted from a tale by Wieland, “Lulu or the Magic Flute,” is in meaning so baffling that, like Poe’s “Raven,” it has received a thousand interpretations. It has in it considerable matter which can be taken as having Masonic significance, while other portions are merely the fantastic factors of a fairy opera. The book was arranged by Schikaneder, a dissipated theatrical manager, who wished a work in which there was a role for him that would permit him to wear a suit of feathers. He conceived the character of Papageno and succeeded in inducing Mozart, who was a fellow Mason, to compose the music. It was Mozart’s last operatic work and was written a few months before his death.

### CHARACTERS.

Sarastro, High Priest.

The Queen of Night.

Pamina, her daughter.

Tamino, an Oriental Prince.

Papageno.

Papagena.

Three Ladies of the Queen.

The Speaker. Two Priests. Two armed men. Three Genii.

Monostatos, chief of the slaves.

Chorus, priests, genii, armed men and slaves.

The scene of this queer and disjointed tale, with its puzzling allegory and its absurd characters, is laid in Egypt. The Queen of the Night, whose attributes are not altogether worthy, has a fair and virtuous daughter, Pamina, who has been enticed away by Sarastro, a priest of Isis, who wishes to educate her in the ways of wisdom and understanding, while removed from the evil influence of her mother. The Queen, in distress, calls upon the brave prince, Tamino, who has been saved by her attendants from a serpent, to recover her daughter as the price of his rescue. As he is about to start forth gladly upon his mission, he is given as a companion by the Queen's attendants, the bird-catcher, merry Papageno. Papageno, with his jolly tricks and his witty tongue, furnishes the humorous element in the opera. The two knights receive presents from the Queen. The prince is given a magic flute, which will give him favor and power, while the buffoon receives a magical instrument constructed from little silver bells, the sound of which can turn wrath into merriment.

Meantime, the education of Pamina is not proving an unadulterated joy to that young lady, for she is pursued with declarations of love by the negro servant, Monostatos. Papageno has the happiness to deliver her from these frightful attentions, the victory being easy, for the negro flees, thinking from Papageno's feathery dress that the bird-catcher is the devil himself. Tamino goes at once to demand an audience with the high priest but is refused admittance, though assured that the princess is safe and that Sarastro has only her benefit in mind. With lighter heart the youth begins to play on his magic flute and Papageno's bells answer in the distance. Sarastro now appears and it soon develops that he is planning for Tamino's reformation also. The youth is forced to serve a term as novitiate, and at last is worthy to be initiated into the mysteries of Isis but not before both he and the now reconciled Pamina pass through the various stages of

purification. The last ordeal consists in walking through the burning lake to the very altar itself, their progress always encouraged by the music of the magic flute.

The Queen of the Night, wroth at the turn affairs have taken, plots revenge against Sarastro. She visits her daughter in a dream and gives her a dagger, which she urges her to use to slay the priest. Failing in this plan, for Pamina now is thoroughly convinced of his nobility, the Queen prevails upon the negro to attempt to kill him but these wicked efforts come to naught. Finally, when Tamino and Pamina have proved themselves worthy, they are united and even Papageno is made happy. He had been on the verge of hanging himself for loneliness at the loss of his companion but when reminded of his bells, he shakes them and Papagena appears, a feathery bride, the counterpart of himself. The gloomy influence of the evil night is dissipated and sunshine and happiness reward fidelity.

"A plot so hopeless that, after the first few scenes, we give it up in despair; an atmosphere of magic which is merely an excuse for absurdities; a set of characters who are as ineffectual in action as they are unaccountable in motive; a bird-catcher dressed in feathers with a padlock on his lips; a goddess from the machine who cuts every knot which stupidity could tie: such was the harlequinade which Schickaneder handed over and which Mozart has turned into a living, breathing masterpiece. As we listen to the music, the doggerel verses cease to annoy us, and, most wonderful of all, the characters grow into distinct being and personality. The magic of Tamino's flute has passed into the hands of the composer himself and before it all, criticism lies powerless and spellbound. Indeed, if we want a ready measure of Mozart's genius, we have but to read his libretto and remember that, after witnessing a performance of the opera, Goethe seriously proposed to supplement it with a second part." This is the verdict of Hadow on "The Magic Flute," a verdict which the rest of the world has come to endorse.



The overture to this opera is one of Mozart's finest instrumental compositions. Other greatly admired numbers are Papageno's song introducing himself, "Der Vogelfänger bin ich ja" ("The catcher of birds am I"); Tamino's song, "Dies Bildness ist bezaubernd schön" ("This likeness is most wondrous fair"); the first aria of the Queen of Night, "O zittre nicht, mein lieber Sohn" ("O falter not, my dearest son"); the padlock quintet, in which Papageno, who has been punished for fibbing and prating, hums the melody with a padlock on his lips; the duet of Pamina and Papageno, "Bei Männern welche liebe fühlen" ("By all who know the joys of love"), which appears in the hymnal to the words, "Serene I laid me down." In the second act Sarastro's stately invocation in the temple, "O Isis und Osiris" ("O Isis and Osiris"); the great aria of the Queen of Night, "Der Hölle Rache kocht" (" 'Tis Vengeance I now seek"), a florid passage of intense difficulty; Sarastro's song, "In diesen heil'gen Hallen" ("Within these sacred temples"); Papageno's song, in which he accompanies himself with his chime of bells, "Ein Mädchen oder Weibchen" ("A Maiden or a Wife"); and the nonsense duet of Papageno and his new partner, "Papapapageno," are the most striking numbers.

## IL MATRIMONIO SEGRETO

"Il Matrimonio Segreto," or "The Clandestine Marriage," a comic opera in two acts, with music by Domenico Cimarosa and words by Bertati, was produced in Florence in 1792.

### CHARACTERS.

Carolina, younger daughter of Geronimo.

Fidalmo, sister of Geronimo.

Elisetta, elder daughter of Geronimo.

Paolino, clerk to Geronimo.

Count Robinson.

Geronimo, a rich merchant.

The scene is laid near London in the house of Geronimo.

Carolina, the fair and amiable young daughter of Geronimo, has for the past two months been secretly married to his clerk, Paolino, a worthy youth. Knowing the merchant's ambition to ally himself with the nobility, they are fearful of disclosing their secret, although it weighs heavily upon both of them. Paolino's friend, Count Robinson, expresses his willingness to wed any well-portioned maiden, if she can match his rank with a dowry of one hundred thousand crowns and Paolino hopes that by arranging the match with Carolina's elder sister, Elisetta, he will gain such favor for himself that forgiveness will be easily obtained from the father.

The marriage is duly agreed upon, much to the frankly expressed joy of Geronimo. The bride-to-be, whose disposition is far from amiable, immediately takes on great airs and taunts her younger sister with being envious. Embarrassments arise when Count Robinson comes to claim his fiancée and declares that his heart will inform him which is she. He promptly places himself beside the lovely Carolina. When told of his mistake he next chooses her aunt Fidalmo, a widow, who at a previous moment in the opera has coyly spoken of her willingness to make a second matrimonial venture.

Great is his disappointment when he is forced to the realization that his fiancée must be Elisetta. In fact, he will have nothing to do with her. Soon a way out of the matter occurs to him and he suggests it to Paolino. It is that the younger sister shall be substituted and the dowry cut in half. Of course, Paolino is aghast at this, although he naturally finds it easy to understand the Count's preference. In the meantime, Count Robinson's conduct towards Elisetta is discussed and it is agreed that "even to a wife" he could not have behaved worse. Elisetta discovers him trying to make love to Carolina and her jealousy leads her to a really disgraceful scene, the noise of which summons the apprehensive father. He professes great indignation at the treatment his daughter has received but is appeased when he hears the proposal about cutting the dowry in half. He says that the exchange may be made on condition that the fair Elisetta agrees to it. Whereupon the Count sets out with the avowed intention of making her hate him.

Paolino in desperation seeks the advice of Fidalmo but this lady misunderstands him and, thinking that he is making a proposal of marriage to her, she accepts him at once. Paolino and Carolina plan to fly by night, some instant course being necessary, especially as Fidalmo and Elisetta have decided that the offending sister must be banished to a convent for alienating the affections of the Count. Before this escape can be accomplished, however, Elisetta mad with

jealousy, spies upon her sister and, hearing a noise in her apartment, makes a great outcry, calling out that the count is discovered. That gentleman comes to his own door, very sleepy and very angry, and demands an apology. Meantime, Paolino and Carolina appear and make their long delayed confession. Geronimo gives way to fury but Count Robinson comes to the aid of the young couple and offers to marry Elisetta if it will do anything toward restoring peace. The father is happy again and the curtain goes down as he gives orders for a wedding as showy as possible.

This work is a masterpiece of its kind (the buffo), and retained its popularity for many years. It was received with great enthusiasm. It is recorded that at the end of the first performance the emperor had supper served to the company and then demanded the immediate repetition of the work.





## LES DEUX JOURNEES

"Les Deux Journées," or "The Two Days," known in Germany as "The Water Carrier," an opera in three acts, with music by Luigi Cherubini, and text by Bouilly, was produced in Paris, Jan. 16, 1800.

### CHARACTERS.

Armand, President of the Parliament of Paris.

Michael, a water carrier.

Daniel, father of Michael.

Anthony, son of Michael.

First Officer.

Second Officer.

First Soldier.

Second Soldier.

Constance, wife of Armand.

Marcelline, daughter of Michael.

Angeline, daughter of Samos.

Officers, soldiers, peasants, village girls.

The first two acts take place in Paris, the third in a village called Gonsse. The time is 1647.

Anthony, the son of a Parisian water carrier, is to be married on the coming day to Angeline, the daughter of Samos, a wealthy farmer. He is receiving the congratulations of his friends upon the approaching event, his aged grandfather, Daniel, adding his voice to the felicitations. Marcelline is despondent about marrying as advantageously as

her brother but he reminds her that he was as poor as she and tells her how he came to win Angeline, concluding ingenuously.

A kindly deed, an honest deed,  
Will always bring its recompense.

Upon Michael's entrance, we learn something of political matters. Count Armand, president of the council and a man of much nobility of character, is being persecuted by Cardinal Mazarin. A price is set upon his head and the city gates are watched so carefully that no one can leave without a passport. Armand and his wife Constance seek refuge at the water carrier's humble home and, when officers come to search the house in the temporary absence of his family, Michael passes off his distinguished visitors as his daughter and father and devises a plan whereby Constance can escape the next day beyond the city limits with Anthony when he goes to wed Angeline in her village home. The president's escape will be accomplished in some other fashion. Marcelline, who finds that she will be deprived of attending her brother's wedding, is grievously disappointed but exhibits a spirit of unselfishness.

It is the second of the two days in question when the next act begins. Constance and Anthony experience some difficulty in passing the strictly guarded gates, for the description of Constance in the passport is not particularly apropos. They finally appeal to one of the officers who on the night before searched the house, and he is forced to admit that it is the same pretty girl he saw at Michael's. They are followed by Michael wheeling his cart, upon which is a barrel decked with flowers, for it is the festival of the water carriers. The soldiers remind him of the thousand ducats offered in reward for Armand and he listens with apparent avidity, recounting to them how, at break of day, a man accosted him and offered much gold in exchange for his barrel and clothes. The description of the man agrees with that of Armand in every particular and having aroused great excitement, Michael goes through the gates, virtuously wheel-

ing his barrel in which the President of the Parliament of Paris is taking an uncomfortable ride.

In the third act, the bride and her friends are anxiously waiting the arrival of the delayed bridegroom. At last Anthony arrives and introduces Constance as his sister whom, fortunately, they have not seen. Michael follows with his barrel and Armand is hastily concealed in a hollow tree. Two soldiers are billeted upon the house and are greatly taken with the pretty sister of Anthony.

When the feasting is over, the soldiers, who have imbibed too freely, come out to sit by the hollow tree where they talk over the charms of Constance. When she appears with food and drink for her husband, she is seized by the ruffians. Armand jumps out of the tree to defend her. The soldiers study his appearance with suspicion, which is confirmed when Constance, restored from her swoon, breathes his name. He is about to surrender himself when Michael and Marcelline arrive. The former announces that Armand has been restored to power and favor. The nobleman eloquently expresses his gratitude and all ends happily.

"The Water Carrier" has had its share of recognition from the great. It is said that Beethoven kept it always upon his desk; that Mendelssohn declared it gave him more pleasure than any other opera and that Spohr, upon hearing it for the first time, sat up the rest of the night to study its score. Prominent numbers are Michael's song, "Deh so m'ascolti" ("I know to listen"); the trio of Armand, Constance and Michael, "O mio Liberator" ("True Friend and Liberator"); the duet of Armand and Constance, in which they vow to share each other's fate; the ensemble of the soldiers with Anthony and Constance, and the wedding chorus, "La Pastorella" ("The Shepherdess").



## FIDELIO

"Fidelio," or "Conjugal Love," a grand opera in two acts, with music by Ludwig van Beethoven and a libretto freely adapted by Sonnleithner from the French of Bouilly, was first given to the public in Vienna in 1805. It appeared at an unfavorable time, for the French had just entered the city, while Napoleon was at Schönbrunn and more serious problems than that of being amused were occupying the people. In addition, it received a most inadequate interpretation and, after three nights, was withdrawn as a failure. It was revived, however, several years later and the decision was reversed. The opera was originally in three acts but proved overlong and several numbers were dropped.

### CHARACTERS.

Don Fernando de Zelva, state Minister.

Don Pizzaro, Governor of the State Prison.

Florestan, an imprisoned Spanish Nobleman.

Leonore (Fidelio), his wife.

Rocco, a jailor.

Marcelline, his daughter.

Jacquino, turnkey, lover of Marcelline.

Captain and Lieutenant of the Guard, prisoners and peasants.

The action of "Fidelio" is placed in Spain, near Seville, and has throughout the somber setting of a prison. Flor-estan had been reckless enough to censure Don Pizzaro for some cruel deed and, cast forthwith by the tyrant into a

dungeon to starve, is already reported dead. His wife Leonore, who is brave and faithful, believes that he is still living and contrives a plan to save him. In man's attire and calling herself Fidelio, she gains an entrance to the fortress where she believes Florestan to be imprisoned and wins the good-will of Rocco, the jailor. She is even more successful with his daughter Marcelline, who falls in love with the dainty youth to the neglect of her own lover, Jacquino. At last, in her capacity as assistant to Rocco, she manages to see the prisoners when they take the air in the court, and, greatly to her dismay, she finds that Florestan is not among them.

Meanwhile, the wicked Pizzaro gets a letter which apprises him that Fernando, the minister of Seville, will come on the morrow to inspect the prison. In consternation at the thought of his possible discovery of the starving Florestan, he decides that he really must be done away with. Rocco is obdurate in his refusal to kill Florestan but reluctantly consents to dig the grave in which all traces of the crime are to be hidden. Rocco confides his dread secret to Fidelio and accepts her offer to help him dig the grave. Pizzaro, glad to have the work hastened, consents.

In the second act, Rocco and Fidelio find Florestan chained to a pillar, wasted to a shadow and fast losing his reason; the name of his wife constantly recurring in his delirium. Fidelio gives him a crust of bread and the wine in Rocco's flask. When the digging of the grave is done, Rocco sends word to Pizzaro and bids Fidelio depart but she hides behind a pillar, resolved at the worst to die with her husband. Pizzaro enters, intending to do away with the witnesses of his deed. He first advances to stab Florestan but Fidelio springs forward, runs between them and aims a pistol at Pizzaro. At this instant, a trumpet announces the arrival of Don Fernando and Don Pizzaro is forced to retreat baffled.

In the last scene, Don Fernando puts a number of prisoners at liberty, among them being Florestan. Pizzaro, dis-



closed in his odiousness, is himself imprisoned; Florestan and Fidelio are reunited; Marcelline recovers from her chagrin, and, finding she still loves Jacquino, consents to marry him. So all ends happily.

"Fidelio" is Beethoven's only opera and, as is befitting the work of the greatest of composers, is imbued with high nobility of sentiment and melody. It is equally strong both as drama and as opera, and although the words of the text are oftentimes bourgeois, Beethoven treats them with the same dignity he would have bestowed upon Homeric or Shakespearian lines. He was greatly desirous that "Fidelio" should be a fine work and probably no opera ever had more painstaking treatment in its creation. It is intensely melodramatic at times and the incident in the prison after the trumpet-call is said to be "probably the most overwhelming moment of sheer unbridled fury in all opera."

Confusion through the opus-numbers borne has arisen over the four overtures which Beethoven wrote for "Fidelio." That known as number two was played at the first three performances in Vienna, November 20, 21 and 22. Number three was played at Vienna, March 29 and April 10, 1806. This is most generally admired. Number one was written for a proposed production at Prague in 1807, which did not take place. Number four was played at Vienna, May 26, 1814. Among the famous numbers are the duet of Rocco and Marcelline, who is ironing in the prison courtyard; Marcelline's "Hope" aria; the "Canon" quartet of Marcelline, Leonore, Rocco and Jacquino; the "Gold" song, sung by Rocco; Don Pizzaro's aria, "Ha! Welch ein Augenblick" ("Ha! what a moment;") Fidelio's impassioned recitative and aria "Abscheulicher!" ("Vile monster, thou"); Florestan's song in prison, "In des Lebens Frühlingstagen" ("Life was still so fresh and joyful"), and the rapturous duet of Florestan and Leonore, "O namenlose Freude" ("Oh! joyful day").

Beethoven called his opera "Leonore," but in order to distinguish it from others bearing that name, it was after-

wards given its present title. There were four different overtures written for the opera, generally known as the Leonore Overtures, and distinguished only by numbers. One, however, is now often spoken of as the Fidelio Overture, and was the one written for the final revision of the opera in 1814. It is a brilliant work, beginning with a rather rapid movement, then changing to adagio for a short passage, then again allegro, which we afterward find in Leonore's theme, and a return to the slower tempo. Next we hear a theme which appears in a duet between Rokko and Pizarro; again a brilliant rapid movement begun by the horn, taken up by clarinets, then the violins join, and finally the whole orchestra. There is a return to the opening phrase for the close.

Throughout the orchestra score we find a free use of trombones to express sinister and gruesome meaning. During Don Pizarro's aria in the first act, "Ha! Welch ein Augenblick," which is a masterpiece of its kind, the trombones first enter and impress us with the dark intent of Pizarro, and the horror of the situation. Even though after the first three performances Fidelio was withdrawn, it has, since its revision in 1814, been heard everywhere, and today is called one of the most exquisite we possess. "The music is so grand and sublime, so passionate and deep, that it enters into the heart of the hearer. The libretto is also full of the highest and most beautiful feeling."

## IL BARBIERE DI SIVIGLIA

"Il Barbiere di Siviglia," or "The Barber of Seville," an opera buffa in two acts, with text by Sterbini, a Roman poet, founded on the celebrated trilogy of Beaumarchais, with music by Gioachino Antonio Rossini, was first presented at the Argentina Theatre in Rome, Feb. 5, 1816. It was at first called "Almaviva, or the Useless Precaution" to distinguish it from Paisiello's "Barber of Seville."

### CHARACTERS.

Rosina.

Doctor Bartolo, Rosina's guardian.

Basilio, a music master.

Bertha, Rosina's governess.

Count Almaviva.

Figaro, the barber.

Fiorello, a servant.

A Notary, chorus of musicians, chorus of soldiers.

The scene is laid in Seville. Count Almaviva, posing as one Lindoro, is seriously in love with Rosina. As frequently occurs in operas, however, her guardian wishes to marry her himself. She is watched so jealously by Bartolo and his friend, Don Basilio, her music master, that for some time she cannot find opportunity to bestow as much as a smile upon the Count in reward for his persistent serenading. Finally, she manages to send him a letter confessing that she returns his love and, tired of being watched and scolded,

she is entirely disposed to break her chains. Through the good offices of the gay and clever barber, Figaro, the lover finally secures entrance to the house of the adored one in the disguise of a drunken soldier with a billet of quartering. His elaborate scheme comes to naught, however, for he is arrested by the guard. A second time he gains admittance as a music teacher who has come to take the place of the fever-stricken Don Basilio. He lights upon a plan whereby he fancies he may gain Bartolo's confidence. He shows him Rosina's letter with the suggestion that she be told that it was secured from a mistress of the Count and that her cavalier must be making light of her, if he is passing her letters about in such fashion. He himself offers to carry out this suggestion but Don Basilio suddenly appears upon the scene, to the tremendous confusion of the plotting lover. A purse of gold persuades him that he is really ill and he goes home. The Count follows his example as soon as he has managed to plan an elopment with Rosina.

The letter the Count was to have shown Rosina has remained in Bartolo's possession and he seizes the first opportunity to show it to her and, as he hoped, it rouses her jealousy. In her anger and disappointment, she discloses everything and promises to marry Bartolo instead of Lindoro. When the time set for the elopement arrives, the bridegroom and Figaro appear and their explanations, chief among which is the fact that Count Almaviva and Lindoro are one and the same, are so satisfactory that a reconciliation is easily effected and the happy lovers are united by a notary, just as Bartolo and his officers come to arrest the Count. Even the fussy old doctor concludes to make the best of things and gives them his blessing, which makes it possible for the curtain to descend joyously.

This is the best of Rossini's operas in lighter vein and it has become an established favorite with all nations. In it is displayed the composer's wonderful melodic genius. Both words and music are so admirably paired that the description of "operatic champagne" which has been applied to

"The Barber" is undeniably apt. The great work was written in a fortnight. Sterbini lived for the time in the same house, and literally fitted words to the music. In less than thirty days it was staged, but its first performance was a doleful one, for so sprightly and entertaining an opera. A number of mishaps occurred. Garcia, the tenor, who played the role of Count Almaviva, used on the opening night a Spanish air of his own for the serenade sung under Rosina's window, and insisted upon accompanying himself on a guitar. A string broke, and until it could be replaced Rosina must needs wait in her casement, and the audience, even more impatient in their seats, until the lover could resume his plaint to the guitar accompaniment. That was the last time Garcia's song was used, for between the first and second performances Rossini composed the serenade we now hear. Don Basilio was not entirely acquainted with the stage settings, and as he was entering for his great bass solo "Calumnia," fell over a trap door and had to go through his part with a handkerchief held to his nose.

Just as the climax was reached, and the audience during the grand finale was perhaps forgetting for the moment the earlier disturbances, an innocent pussy cat cautiously found her way onto the stage, and bewildered by the lights and the actors, chased here and there, much to the discomfiture of the stage folk and to the amusement of the audience.

Added to these misfortunes, the house was well filled with Paisiello's supporters, many of whom were not aware of the fact that Rossini had begged and obtained permission of Paisiello to make use of Beaumarchais' "Barber of Seville," and so considered it a stolen opera. At the close of the performance the only hearty applause came from Rossini himself, which roused the ire of the public, and amid hisses and jeers he left the theater.

Rossini evidently cared little for public opinion, feeling certain that when his work was really known to be



his own and Sterbini's, and was staged without accident, that it would be accepted and accorded the praise it merited. At any rate, when his admirers and friends went to his home to condole with him they found Rossini sound asleep.

A very different reception was forthcoming the following night, though Rossini refused to appear at the theater; this time the intrigues of Paisiello's partisans could not blind the public to the worth of the work. Better judgment and finer taste prevailed, and from that day to this the world has done homage to this masterpiece of Rossini's. Schumann says of it "Always gay and ingenious music; the best Rossini ever composed."

If one would thoroughly enjoy this opera, he must listen carefully to the orchestra; it "not only enhances the themes, but it chatters and prattles with audacity, caprice, raillery, wit and charm, sometimes with and sometimes about the characters."

One of the most beautiful and by some considered the most charming solo, is the one written after the first performance, the serenade "Ecco ridente il cielo" ("Smiling, the Heavens"). Another notable number is Figaro's celebrated description of his duties, the cavatina, "Largo al factotum della cetta." Rosina's song "Una voce poco fa" ("'Twas a voice that called to me") is sung during the first act. As an accompaniment the orchestra plays a merry, cunning, teasing part, which is again heard in the second act when she meets the Count. In the merry music lesson scene the song practiced by Rosina has been lost, and it is the custom of every prima donna to interpolate her own particular show piece. The aria "Sempre gridi" ("Ever smiling") sung by the duenna Bertha, is termed the "aria di Sorbetto" because of the Italian custom of eating ices during its singing. The famous trio "Zitti, zitti," is one of the elegant ensembles of the master work and is followed by the bright finale with which the sparkling opera is brought to its close.



## DER FREISCHUTZ

"Der Freischütz," or "The Freeshooter," a romantic opera in two acts, with words by Friedrich Kind and music by Carl Maria von Weber, was first produced in Berlin, June 18, 1821.

### CHARACTERS.

Prince Ottokar.

Cuno, the head ranger.

Max,

Caspar,

two young foresters serving under him.

Kilian, a rich peasant.

A Hermit.

Zamiel, the fiend huntsman.

Agathe, Cuno's daughter.

Anna, her cousin.

Chorus of Hunters, peasants, bridesmaids and invisible spirits.

The scene is laid in Bohemia, shortly after the Seven Years' War. The story of the opera is founded on a tradition among the German followers of Nimrod, that whoever chooses to seek the aid of Zamiel, the demon huntsman, might by selling his soul to him, receive seven magic bullets which would hit the desired mark with unerring accuracy. If he succeeded in gaining another victim for Zamiel, his own time of life would be extended but if he failed in this, his life was forfeited.

When the story opens, Cuno, the head ranger to Otto-kar, a Bohemian Prince, has promised his daughter Agathe to Max, one of his subordinates, on condition that he win in an approaching contest of marksmanship. Caspar, a second forester who has made the fatal bargain with the fiend, causes Max, who always has been a skilled marksman, to shoot poorly at a preliminary trial. Jeered at by his companions and hopeless of winning his adored Agathe, the lover is in despair and believes himself deserted by heaven. Caspar has a double motive in wishing Max's downfall. He must bring a new victim to the fiend and, furthermore, he is in love with Agathe, whom he hopes to win. To tempt his rival, he gives him his rifle and bids him fire at an eagle soaring so far above them that it is but a speck in the sky. To the youth's astonishment, the huge bird falls dead at his feet, while demon laughter echoes about him. Casper plucks a feather and puts it in Max's cap, telling him to think of Agathe's delight in his prowess. Max, however, recoils when he learns the nature of the bullet, but Caspar pictures to him the sorrow of the maiden if he (Max) fails to win her and, with consummate hypocrisy, tries to convince him that it is his duty to take advantage of every means within his power. Finally, Max promises to meet Caspar in the Wolf's Glen at midnight to secure a new supply of bullets. The exultant Caspar believes that he has not only accomplished the downfall of Max but has gained for himself respite from the fiend.

The second act opens in Cuno's house, where Agathe and Anna, her lively cousin, are found, the former lamenting the fall of an ancestral portrait from the wall, which she fears to be an evil omen. Only a few hours previously, she has met a peasant in the wood who has warned her of some danger and has given her a magic rose-wreath with which to ward it off. Max comes but he, too, is filled with forebodings and his heart almost stops beating when he learns that the portrait fell just at seven o'clock, the time he shot the eagle. At a late hour, Max goes to keep his tryst in the Wolf's Glen, though implored by the maidens to remain with

them. Before his arrival, Caspar has bargained with the Demon and has bought the young hunter's destruction, in return for which he, himself, may have three years more of life. Six of the bullets shall do Max's bidding but the seventh shall kill his bride. When Max approaches, the chorus of invisible spirits is heard no more. Zamiel vanishes to the sound of low thunder and, as Caspar blows the fire which rises out of the ground, the birds of night flutter weirdly about his head.

Suddenly, Max discerns on an opposite rock his mother's wraith, raising a ghostly hand in warning. Fearing that he may yet lose his victim, Caspar calls on Zamiel for help and, in place of his mother's form is seen that of Agathe, who appears distracted and is about to throw herself down the cascade. This silent argument settles the matter with Max and he hastens to assist Caspar in melting over the fire in a crucible a weird decoction out of which the bullets are to be formed. At the casting of the seventh, a frightful storm throws Max to the ground and Zamiel seizes his hand.

The last act opens like its predecessors in Cuno's house, where Agathe is dressing for her wedding. She still is distraught and tells Anna of a dream in which she fancied herself a white dove and was fired at by her lover. As the dove fell she was herself again and a great bird of prey lay dying at her feet. Her cousin attempts to divert her thoughts and is assisted in this by the arrival of the bridesmaids. But all is undone when the newcomers open the box which is to contain the bride's garland, and find that by mistake a funeral wreath has been sent. Sadly Agathe bethinks her of the peasant's consecrated roses and, wearing them, she goes away with her attendants to the Prince's camp, where the shooting contest is to be held and where Max is to win her. Only the seventh bullet remains to Max, for three of them Caspar has beguiled from him and three others he has used in the morning. The Prince, who has witnessed his three marvelous feats of marksmanship, bids him to be of good cheer and confidence and, pointing out a white dove,

gives him the signal to fire. The shot goes wild and Caspar and Agathe both sink to the ground. The girl, however, is unhurt. The holy roses have saved her but the bullet flying past her has buried itself in Caspar's heart instead.

When they have borne the body away, Max confesses that his three shots of the morning were of malign origin. The indignant sovereign pronounces upon him sentence of banishment but moved by the pleas of Agathe and Cuno, he leaves the matter to the decision of a hermit, who justly proposes that in view of his past uprightness he be granted a year of trial and, if he passes it successfully, that Agathe then shall become his bride.

"Der Freischütz" is epoch-making in that it was the opera which completed the establishing of the romantic school, and which gave Germany a distinctly national opera. All Germany rose to acclaim the merit and charm of the work, delighted with its freshness and with the note of romance and mystery which echoed through its music. There is displayed in it that fine imaginative power which Weber possessed in high degree. The great scenes are treated with a dramatic understanding and sympathy not before equaled. The music of the Incantation scene is of a weirdness and daring musical power until then unknown and throughout the score may be noticed unmistakable evidence of the leit-motif used later with notable effect by Weber's great successor, admirer and, in a certain measure, disciple, Wagner.

The overture is a masterpiece of its kind, and is known and admired the world over. Without doubt Weber intended in this to give the audience a clue to the nature of the opera which follows, for again in the course of the opera we hear the same themes used for the solos.

The overture opens with a rather slow movement: the horn assumes the role of solo description, and speaks of cheerfulness, calmness, and serenity, such as we later find to be typical of the forester's life. Soon, however, we feel there is a dissatisfaction, an unrest, and the strings

begin a soft tremolo which grows in strength and suggests passion, and then gradually, softly, dies away. Now the violin and 'cello take up the discourse, and plaintively tell us of troubles which are about to beset our hero, and the solo instruments in a more spirited movement depict the rage, the madness of his despair, plaintively wail of hopelessness, and at last the entire orchestra takes up the theme. It is this theme that is heard in the first act in Max's solo. A serious, contemplative passage follows, which terminates in victorious music, and we feel some one has overcome, and at the same time sorrowfully, that one has been overcome, for the music does not speak as it does later of glorious triumph; in it there is faltering, and it is only might conquering for the nonce. Then comes an indescribable haunting passage as though one were being pursued by an evil spirit, and we hear it again when Caspar is successful in securing Max's promise to use the charmed bullets.

Relief from these rather tense passages comes in the form of a beautiful air, one which occurs in the second act, when Agathe hears her lover coming, and involuntarily the audience relaxes with the change from the gloom of the minor key to that of the major, and feels as the composer intended, that the pure love of Agathe is to triumph over all evil.

But again, as though to remind us that trouble is ever present and difficulties always to be overcome, the orchestra takes up the gloomy theme, again in a minor key, that of B flat, but soon modulates into D sharp minor, and now the 'cello seems to pursue the soft tremolo of the violin with sure and triumphant modulation, exulting again over Caspar's victory, but only for a moment, and then pure sweet tones of Agathe's love song are heard and bid all doubt and terror flee, love will conquer; and we are not disturbed even by the return of the passage telling of Max's fear and feelings of suspense. For the closing movement there seems to be a discussion among



the instruments, a soft tremolo among the strings, a wailing among the winds, a solemn warning from the drums, and then a transition of keys and the melody of the heroine with sprightly, even brilliantly gay passages worked in, brings the overture to an end, and prophesies the end of the sorrows of the hero and heroine and the beginning of their life of love and joy.

Another beautiful solo given to the tenor is that of "Jetzt ist wohl ihr Fenster offen" ("Now, methinks beside her lattice"). Other remarkable passages are Caspar's demoniac aria "Triumph! die Rache gelingt" ("Revenge, my triumph is nigh!"); Anna's merry "Kommt ein schlanker Bursch" ("Let a gallant youth"), which tells of the joy of possessing a gallant lover, in the last verse of which Agathe joins; the heroine's beautiful recitative and aria "Leise, leise" ("Softly sighing"), in which she meditates upon the loveliness of the night scene she views from her balcony and whose beauty calls from her an expression, in melody, of her great love. The accompaniment for this is especially charming, picturing a summer star-lit night, the whispering of the breezes among the trees, and lending a dreamy hazy color to the voice of the maiden.

"Der Freischütz," after a successful season in Berlin, was produced in Paris as "Robin des Bois," with libretto by Castile Blaze, and with a number of changes which seem not to have bettered it, for Berlioz later wrote new recitatives, Pacini accurately translated it into French, and as "Le Franc Archer" at the Royal Academy of Paris, it won greater praise. England changed its title to "The Seventh Bullet," inserted ballads to please her audiences, and it was heard in English at the Opera House of London, and later in Italian as "Il Franco arciero" at Covent Garden. Thus it has always been and will in probability remain an universally popular opera.



## SEMIRAMIDE

“Semiramide” is a tragic opera in two acts, the text by Rossi, and the music by Gioachino Antonio Rossini. It is founded on Voltaire’s tragedy “Semiramis.” It was first presented at the Fenice Theatre, Venice, Feb. 3, 1823.

### CHARACTERS.

Semiramis, Queen of Babylon.

Arsaces, commander in the Assyrian army, afterward

Ninius and heir to the throne.

The Ghost of Ninus.

Oroe, chief of the Magi.

Assur, a Prince of the Blood Royal.

Azema, Princess of the Blood Royal.

Idrenus, Mitranes, and others of the royal household.

Magi, guards, satraps, slaves.

The scene of the story is laid in Babylon. Ninus, the king, has been murdered by his wife, Semiramis, aided by Assur, who is inspired by an ambition for the throne. The opera opens in the temple of Belus during a solemn festival, which is of unusual significance from the fact that Semiramis has announced her intention to nominate a successor to the throne. Arsaces, a young Sythian (as it is supposed), has just come back from war crowned with victory and the Queen becomes secretly infatuated with him. It is on this youth that she has resolved to confer the great gift within her power, although Assur confidently expects that he him-

self will be chosen. While the ceremonies are in progress, a violent storm arises, the temple is shaken to its base and the sacred fire extinguished upon the altars, the people looking upon this as an evil omen.

Arsaces, who has been despatched to bring an answer from the Oracle, arrives. He bears a casket containing a scroll which points to the fact that the late king was murdered. The Queen, when the agitation arising from this has subsided, announces that he who is chosen king shall also be her husband and thereupon names Arsaces. This news is received with horror by at least four persons. One of these is the young man upon whom the choice falls, for he loves and is beloved by Azema, a royal princess; another is the Princess herself, who sees the Queen's decree ruin her hope of happiness; another is Assur, who also has aspired to Azema's hand and thought to gain her by his new power and, lastly, the priest Oroë, who has knowledge of a fact which would make such a union frightful.

Arsaces pleads that another be chosen since "the throne is not the glittering prize" he asks; Assur in a passion of rage makes many dark allusions but the Queen would sweep all obstacles aside and orders that the marriage at once take place. A hollow sound is heard from the tomb of Ninus and the shade of the murdered king comes forth to say,

Arsaces, thou shalt reign;  
But crimes there are must first avengèd be.  
With courage into my tomb descend.  
There to my ashes a victim thou shalt offer.

There is general consternation and the Queen flings herself into the arms of Azema.

Arsaces follows the ghost of Ninus into his gloomy abode and learns that Ninius, his son, long since reported dead, is in reality alive. In consequence, Arsaces remonstrates with the priests who are to invest him with the insignia of royal office but his arguments are silenced by Oroë, who informs him that he is the lost Ninius and thus the rightful heir to the throne. He also tells him of the

crime of Semiramis and Assur and, handing him his father's sword, bids him avenge his wrongs.

This he is willing to do in the case of Assur but his heart recoils from punishing his mother, who, still ignorant of their relations, continues to shower her now disgusting attentions upon him. Her punishment begins when Arsaces draws from his robes and places in her hands a document written by the dying king, in which he discloses the crime of Semiramis and her accomplice. This, coming with the knowledge that Arsaces is her own son, fills her with horror and remorse. The young man assures her of his forgiveness and goes forth with his father's sword to avenge him, pursuing Assur into the recesses of the tomb itself. The Queen follows unobserved and, when he is about to stab Assur in the darkness, she passes between them and receives the weapon in her heart. Her son is on the point of stabbing himself when he is prevented by Oroë and Assur is seized by the guards and dragged away to death.

"Semiramide" was written by Rossini in less than three weeks. When it was first presented the public found it "German" in manner and its composer was severely censured. Today, it seems the acme of Italianism in style, and it may well stand as the climax of the florid school of operatic vocalization which flourished in the day of Rossini and his contemporaries. The music for all the leading characters — bass and tenor, as well as contralto and soprano — fairly teems with ornaments, roulades, cadenzas and brilliant passage work. There is probably no other Italian opera score so crowded with vocal fireworks.

The opera now has disappeared almost totally from the operatic repertory but among numbers which were greatly admired are the overture and the Queen's aria "Bel Raggio" ("Sweet Ray that fills my soul"), both of which have occasional performance still in public. Arsaces' cavatina, "Ah! come da quel di" ("Ah! from that happy day"), his aria

"Ah! tu gelar mi fai" ("Ah! my soul thou freezest"); the duets for Arsaces and Assur and two for Semiramide and Arsaces are admirable of their kind.

Semiramide was one of the eight operas performed during the first season of Italian Opera in America. They were given by the Garcia troupe in the old Park Theater, New York, in 1825 and 1826. It was one of Madame Patti's favorite operas, and frequently in her concert programs one saw a number of its best solos. When in 1886 and 1887 Abbey was striving to make opera a financial success, he used the now worn-out scheme of the "farewell appearance," and Madame Patti's as the golden voice never again to be heard in Italian opera in this country, Semiramide was one of the vehicles he chose to display her talent. His advertising brought results, and crowds flocked to hear the famous Patti, for as Krehbiel says, they desired to be able to say in the future that they had heard the greatest songstress of the last generation of the Nineteenth Century. Since her day, Semiramide has seldom been heard in America as a complete opera.

## EURYANTHE

“Euryanthe,” a romantic opera in four acts with music by Carl Maria von Weber and book by Mme. Helmine von Chezy, based upon an old French story, was produced at the Kärnthnerthor Theatre, Vienna, Oct. 25, 1823.

### CHARACTERS.

King Louis.

Adolar, Count of Nevers.

Lysiart, Count of Forest.

Rudolph, a Knight.

Euryanthe of Savoy.

Eglantine of Puiset.

Bertha.

Ladies, nobles, knights, hunters and peasants.

Euryanthe is a beautiful maiden who is betrothed to Adolar, Count of Nevers, but is also loved by another young nobleman, Lysiart, Count of Forest. At a royal festival arranged to welcome the knight from the battle-field, Adolar celebrates her beauty, purity and faithfulness in rapturous song. Lysiart mocks his panegyrics, declaring that “faith can ne’er in woman’s heart abide” and wagers all “the fairest of his father’s land in France” that he can win Euryanthe’s love. Adolar gladly accepts the challenge, risking all his wealth upon the maiden’s fidelity. Lysiart departs, boasting that he will return with a love-token.

In the second scene, Eglantine, a befriended outcast, coaxes a secret from Euryanthe, promising with extravagant expression of affection never to reveal it. It is that she communes with the spirit of Emma, Adolar's sister, who when her lover Udo fell in strife, pressed a poisoned ring to her lips. She has told how the gates of heaven are closed against her for this deed and how they never will be opened until the ring from which she tasted death is bathed in tears of injured innocence. Eglantine, who is in love with Adolar, plans to use Euryanthe's secret for her own evil purposes. Meantime Lysiart comes with many fair words to invite Euryanthe to grace the festival of King Louis.

In Act II, we find Lysiart bewailing the fact that he has had no success in winning the favor of Euryanthe. He is inspired with fresh hope by the appearance of Eglantine, who has visited the tomb to steal the ring from the dead hand of Emma and proposes that it shall be used as a proof, not only of Euryanthe's unfaithfulness in love but also of that of which she is really guilty — the revelation of the secret known only to her and Adolar. For thus assisting him in his designs, Lysiart promises to marry Eglantine.

Euryanthe arrives at the feast and is warmly greeted by King Louis and his knights, who have small doubt of her trustworthiness. Great is the consternation when Lysiart announces that he has his proof and produces the ring. Adolar can see in it only an evidence of her utter perfidy and relinquishing all his possessions, declares his intention of being henceforth a wanderer.

In the next act, Adolar leads Euryanthe into the forest to slay her. A huge serpent confronts them and Euryanthe tries to save her lover by throwing herself in front of it. He destroys the frightful creature and, remembering that Euryanthe would have died for him, refuses now to kill her but leaves her alone in its depths. Here the huge slain serpent and the distracted maiden are discovered by the king and his hunters. In answer to the king's questioning, she relates the story of Eglantine's perfidy. He is convinced of



her innocence and promises that she shall yet be united to Adolar.

Adolar returns to Nevers, where a bridal procession is leaving the castle, descending the terrace, and crossing the drawbridge. Eglantine and Lysiart, richly clad, are the prospective bride and groom. Meanwhile Bertha tells Adolar that Euryanthe is innocent, and that Eglantine, who is about to marry Lysiart and to reign as supreme mistress over the country, is the guilty one. The peasants stand aside, and among them can be heard mutterings of dissatisfaction. Eglantine is half fainting, for she imagines she sees Emma's spirit, and that she is demanding justice and asking for the ring. She becomes a prey to dreadful remorse, and divulges the whole wicked plot, whereat Adolar advances and denounces the couple as "Das Frevlerpaar" ("The wicked pair"). Lysiart commands his followers to seize the intruder and carry him away to prison, but Adolar raises his visor, and the knights seeing who he is, refuse to touch him, and a great shout of welcome rises from the crowds. This rouses Eglantine from her stupor, and she cries "It is he, in his glory and beauty. Woe is me!" and then swoons. Lysiart is maddened by the turn affairs have taken, and as his followers threaten him with God's wrath in a magnificent quartet "Defy not Heaven, misguided one," he calls down curses upon their heads. Adolar, believing Euryanthe dead, demands a meeting with Lysiart, but the King now entering, declares that the law must decide the quarrel.

Eglantine revives, and when she hears from the King that Euryanthe is dead she exults at the news, and shows the barbarous side of her nature in a savage song of wicked triumph, in which she tells the whole story of her trickery. Lysiart becomes enraged and stabs her. He is disarmed and carried away to a dungeon, and later falls into the hands of the hangman. From a distance we now hear a joyful chorus telling us that Euryanthe still lives, and soon she enters with the hunting chorus, and again we hear

the passionate duet "Hin nimm die Seele mein" ("Take my soul, I am wholly thine"), the one sung during the first meeting of the lovers.

The music score of Euryanthe contains some of the most beautiful products of Weber's genius, but the story is improbable, and is not artistic enough to overcome this fault, and the libretto is badly constructed. This combination is an unfortunate one, and though several operatic managers, realizing its musical worth, have endeavored to make the work popular, it has almost completely disappeared from operatic repertory. When it was first presented in Vienna, Castelli said it had come half a century before its time, and his was a tongue of prophecy, for it was just about fifty years later that it was really appreciated for its true worth. Musical critics recognize its dramatic defects, but also the beauty, dignity and marvelous tenderness of its music, and wonderful intensity of its expression of passion. But the public has failed to understand Weber just as it did Wagner, and though here in our own country Euryanthe was beautifully staged, and in every respect well sung and dramatized, it failed to gain the spontaneous and sincere approbation for which its promoters hoped, and it soon disappeared from the list of operas in New York. That it will again be revived and its defects corrected, and in time be gladly received by the same public which now asks for Wagner, is the hope of the sincere admirers of this opera.

In the concert-room there is still heard the ever charming overture, and occasionally Adolar's romanza "Unter blühenden Mandelbäumen" (" 'Neath the boughs of the flow'ring Almond") in which he recalls the first meeting with Euryanthe. There is in this song the tone of the Troubadour-Knight, and the accompaniment is a charming bit of work. Another solo frequently heard is Lysiart's recitative and aria "Wo berg ich mich" ("Where can I hide"), which occurs in the second act, and is descriptive in character.

## LA DAME BLANCHE

"La Dame Blanche" or "The White Lady," a comic opera in three acts, was first presented at the Opéra Comique, Paris, Dec. 10, 1825. Its composer is Francois Adrien Boieldieu, and the book by Scribe is founded upon Sir Walter Scott's novels, *The Monastery* and *Guy Mannering*.

### CHARACTERS.

Anna, ward of the exiled Laird.

Gaveston, dishonest steward of the castle.

Macirton, an auctioneer, the creature of Gaveston.

George Brown, lieutenant in the English army, or

Julius of Avenel.

Dickson, a farmer, friend of Anna.

Jenny, his wife.

Margaret, the old nurse of Anna.

Mountaineers, peasants, women.

George Brown, a young English officer on furlough, comes to Scotland where he is hospitably received by Dickson and his wife, tenants of the Laird of Avenel, who has been exiled for his loyalty to the Stuarts. Lieutenant Brown wins his way into the good graces of his host and hostess by offering to act as godfather at the christening of their youngest child. He inquires about the castle and finds the Avenel history interesting. Among its claims to consideration is the possession of a ghost, "The White Lady." This spectral dame is of such benevolent nature that she is fairly

held in affection by the villagers, many of whom claim actually to have seen her. In the castle there is also a statue called after her and it is in this statue that the Laird concealed his treasure when he went away. The care of the castle in the days of his proscription he has unwisely entrusted to his steward, Gaveston, who has proved most unworthy.

Gaveston has caused the Avenel heir to vanish mysteriously when a child and is now planning to bring the estate to public sale, knowing that he can obtain it for himself at a low figure on account of its ghostly accessory. Lord Avenel's ward, Anna, an attractive girl, has been assigned to Gaveston in the general trust and, though she has been required by him occasionally to play the ghost, she is not in sympathy with him in his schemes. She decided to frustrate the plan of the sale and sends a message to the honest Dickson asking him to come to the castle at midnight. His superstition is too acute to allow him to risk such an interview but Lieutenant Brown, who is ever ready for an adventure, offers to go in his stead.

Brown meets "The White Lady" and, in the course of the interview, she discloses to him Gaveston's plans and how they may be brought to naught. She soon perceives that her guest is not Dickson but a young officer whom, when wounded, she once nursed back to health during a sojourn in Germany. Hinting that her supernatural powers make it possible for her to know all things, she refers to the incident and Brown acknowledges that he long has loved his unknown benefactress. He promises to make the Avenel cause his own and, in reward, receives a warm hand clasp from his ghostly interlocutor.

The day of the auction comes. The penniless Brown, who has had instructions from the White Lady to outbid Gaveston, keeps the figure mounting. Gaveston, deeply chagrined, gives up the fight, and then the White Lady conveniently appears and pays over for the Lieutenant the treasure which has been concealed in the statue. She also furnishes him with the momentous information that he is

really the son of the Laird and the Countess. Gaveston approaches and, in a rage, tears off the spectre's veil, revealing the face of Anna. The Lieutenant sees in her the playmate of his youth and the charming nurse he has loved so long. Naturally, the opera ends with a wedding in immediate prospect.

"The White Lady" is considered its composer's masterpiece, and is today firmly placed in the repertories of the French, as well as of certain of the German opera houses. Its music is essentially melodious and a Scotch flavor lends charm to a number of the songs. Prominent in the score are Brown's solo with chorus, "Ah, what pleasure a soldier to be;" Jenny's ballad of the White Lady, "Where yon trees your eyes discover;" the trio for Brown, Dickson and Jenny in the finale, "Heavens! What do I hear?" in the second act, the song of the old nurse at the spinning-wheel, "Poor Margaret, spin away;" Brown's cavatina in the castle while waiting for the spectre, "Come, oh gentle lady;" Brown and Anna's duet, "From these halls;" the skilfully constructed ensemble for the peasants and tenants at the auction, "All our fields and our toils neglected;" in the third act, Anna's aria, "With what delight I behold the scenes of my childhood," and the stirring chorus, "'Tis the lay ever sung by the clan of Avenel," a slightly Gallicized version of "Robin Adair."





## OBERON

"Oberon," or "The Elf-King's Oath," a romantic opera in four acts, with music by Carl Maria von Weber and words by J. R. Planché was first produced at Covent Garden, London, April 12, 1826.

### CHARACTERS.

Sir Huon.

Oberon, king of the fairies.

Scherasmin, Sir Huon's squire.

Puck, Oberon's agent.

The Caliph of Bagdad.

Prince Babekan.

A Mermaid.

Reiza, the Caliph's daughter.

Fatima, her companion.

The opera opens in Oberon's bower in Fairyland, where a chorus of genii and fairies dance about his sleeping form. From Puck's conversation, we learn that Oberon and his wife Titania have quarreled over the relative constancy of man and woman, and have vowed never to have anything to do with each other until some couple is found who will remain true to each other through all temptation. The waking Oberon demands of Puck where he has been since cock-crow and he replies that he has been around the world in search of something to console his master for his domestic infelicity. At Charlemagne's court, he has learned that the

sovereign's son has viciously attacked Sir Huon of Bordeaux, by whom he has been slain in single-handed combat. All France considers Sir Huon justified but Charlemagne, allowing the feelings of a father to outweigh justice, will grant him his life only on condition that he go to the court of the Caliph of Bagdad, slay him who sits upon his right hand and claim the Caliph's daughter as his bride. Sir Huon, accompanied by his squire Scherasmin, has already started upon his perilous errand.

Oberon orders his faithful Puck to find the two and bring them at once to his presence. Soon a flowery bank arises and on it are seen the sleeping forms of Sir Huon and his squire. The elf-king shows them a vision of Reiza, the Caliph's lovely daughter, promises his aid in the coming trial and bestows upon the young man a magic horn, whose call shall summon him whenever the need arises. Then Oberon waves his hand and they are transported to Bagdad, where they gaze upon the foaming river and the glittering minarets and fear to breathe lest these vanish from sight. Before the act closes, we are granted a glimpse of Reiza and her companion Fatima and learn that the wedding of the princess to Prince Babekan is set for the morrow. We also learn that she loathes him and the strength of the distaste is illustrated when she half draws a dagger from her bosom whispering, "Love or death shall free me." She also in a vision has seen Huon and swears to wed him or no one.

In the second act, we are taken to a magnificent salon in the Caliph's palace where Prince Babekan is seated at the Caliph's right hand. The Caliph announces that the hour marked by the astrologers for the marriage has arrived and the bridegroom expresses his impatience for the ceremony. At her father's command, the unhappy Reiza and her maidens enter. A clashing of steel is heard and Sir Huon and Scherasmin rush in with drawn swords. Sir Huon challenges the boastful Babekan and in the fight the prince is slain. At this crisis, Sir Huon winds his horn, the elf-king appears and the hero and Reiza are transported to the seashore where

they sail for Greece, accompanied by Scherasmin and Fatima, whom the squire has prevailed upon to accompany him.

In the third act, the test of love begins. Puck conjures up a storm to wreck the vessel and the travelers are thrown upon the shore. Huon denounces Oberon and upbraids himself as the cause of Reiza's sufferings. The maiden is carried off by Abdallah and his pirates and Sir Huon is left senseless upon the ground. Oberon appears, deploring the cruel fate which compels him to make his instrument suffer so much. He entrances him and leaves Puck to guard him and bring him at the seventh day before the house of old Ibrahim in Tunis.

The fourth act commences in the garden of Ibrahim, to whom Scherasmin and Fatima have been sold as slaves. Puck comes with Huon, who wakes and is told by Fatima that only that morning Reiza has been presented to the Emir by the pirate captain. There is the traditional displeasure in the harem over the instating of a new favorite, and Roshanna, who formerly held that position, thirsts for revenge. She has marked Huon's dejected mien and fancies he may consent to be an accomplice, so she summons him before her, declares her love and proposes that he slay the Emir and share the throne with her. Huon, however, refuses indignantly and declares that he loves another. Roshanna then sends for the singing and dancing girls to fascinate him but to no avail.

He is endeavoring to force his way out, when the angry Emir discovers him and orders him to be burned alive within two hours. Reiza flies to claim the victim as her husband but the Emir refuses pardon unless she will smile on him instead. She refuses and her execution is ordered also. The two victims are already bound to the stake when Puck appears and winds the magic horn. At its tones, the Emir becomes powerless and Sir Huon and Reiza are set free. Puck blows a louder blast which summons Oberon and Titania, their reconciliation having been made possible by the faithfulness of the lovers. Oberon changes the scene to

Charlemagne's court, where Sir Huon explains that his oath is fulfilled. He is then forgiven by the Emperor.

The overture is a musical reflection of the story and is among the most popular and best known of Weber's compositions. Prominent among the vocal numbers in the first act are the fairy chorus, "Light as fairy feet can fall;" Reiza's air, "Oh, why art thou sleeping, Sir Huon the brave;" Huon's songs, "Deign, fair spirit," and "Oh! 'Tis a glorious sight;" Reiza's air, "Yes, my lord, my joy;" the duet of Reiza and Fatima, "Oh, Happy Maid" and Reiza's song, "Oh, my wild exulting soul."

In the second act, the duet of Reiza and Sir Huon, taken from Euryanthe, "Mine, forever mine;" Fatima's air, "A Lonely Arab Maid;" the popular quartet, "Over the Dark Blue Waters;" Reiza's splendid apostrophe to the sea, "Ocean, thou mighty monster that liest curled, like a green serpent round about the world" are most worthy of mention.

In the third and fourth acts occur Oberon's song, "From Boyhood Trained in Battlefield;" the Mermaid's song, Fatima's lovely air, "Oh, Araby, Dear Araby" and Reiza's song, "Triumph enchanting."

## MASANIELLO

“Masaniello, or La Muette de Portici” (“The Dumb Girl of Portici”), a grand opera in five acts, the music by Daniel Auber and text by Scribe and Delavigne, was first presented in Paris, Feb. 29, 1828.

### CHARACTERS.

Alfonso D'Arcos, son of the Viceroy of Naples.

Lorenzo, his confidant.

Selva, an officer of the Viceroy's guard.

Masaniello, a fisherman of Naples.

Pietro, his friend.

Borella, }  
Moreno, } fishermen.

Elvira, a Spanish Princess betrothed to Alfonso.

A maid of honor of the Princess.

Fenella, a dumb girl, Masaniello's sister.

Chorus of nobles, ladies, soldiers, fishermen and peasants.

This opera, which takes its tone from the Neapolitan revolution of 1647, opens with one of the charming lighter scenes which form a happy contrast to its cumulating tragedy. It is the marriage morn of Alfonso and Elvira and attendant festivities are in progress. They are interrupted by the entrance of the dumb girl, Fenella, who runs to Elvira, imploring her protection from Selva, who has kept her as the viceroy's prisoner for a month. She has escaped and



she tells the story of her seduction in gestures, showing the scarf which her unknown betrayer has given her. All of her role is, of course, done in pantomime. The happy Elvira promises the dumb girl her protection and she and Alfonso enter the chapel to exchange their wedding vows. During the ceremony, Fenella recognizes the bridegroom as her betrayer and attempts to warn Elvira but is prevented by the soldiers. As they leave the chapel, Fenella denounces Alfonso to his bride and then flees, the act closing in the midst of great excitement and dismay.

It is at the beginning of the second act that Masaniello makes his appearance. This scene is laid upon the seashore, where the fisher-folk are busily engaged with nets and boats. Masaniello enters moodily, sorrowing over the oppression of the people. They, seeing their hero, ask him for a song to lighten their labor. As he is singing, Pietro enters, telling of a fruitless search for Fenella, about whom many fears are entertained. At this instant Masaniello beholds his unfortunate sister about to cast herself into the sea. He restrains her and in his arms she tells the story of her wrongs, concealing, however, the name of Alfonso, whom she loves. Masaniello, enraged, swears vengeance and calls the fishermen to arms against the despotic sway which has made the crime against his sister possible.

The third act shifts to the Neapolitan market-place, where the fishermen and market-girls are disposing of their fish and fruit. They go about their task with apparent gaiety under which is concealed the rising fire of revolt. There is a lively chorus and a picturesque Neapolitan tarentella is danced but as quickly as a cloud goes over the sun, the spirit changes to one of foreboding. Selva, the viceroy's officer, discovers Fenella again and attempts to arrest her. This is a sign for a general uprising and, in the struggle, the people are victorious.

The fourth act opens in Masaniello's dwelling. Fenella comes from the town and describes the tumult there. Her recital of these horrors fills Masaniello's noble and gentle



soul with anguish. Fatigued, she falls asleep. Pietro comes to tell Masaniello that Alfonso has escaped. He attempts to incite his smoldering passions. They go away together but scarcely have they gone when Alfonso and Elvira beg at the door to be granted a hiding within. Fenella admits them and Masaniello, returning, is prevailed upon to promise his protection. At this apparent sign of weakness Pietro and his fellow conspirators leave him in disgust. Meanwhile, however, the magistrate and citizens enter and present Masaniello with the crown and he is proclaimed King of Naples.

The last act is intense in its tragedy and powerful in its musical effect. It opens with Pietro and his fellow conspirators stationed before the viceroy's palace, with the smoke of Vesuvius rising in the blue distance. Pietro confides to one of his companions that he has administered poison to Masaniello to punish him for his treason and that he will be king for only a day. At this point a messenger brings the news that soldiers are marching against the people and, to add to the terror, they cry out that Vesuvius is about to burst into flames. Added to this, they learn that Masaniello to whom the people had looked to save them, is ill unto death and half bereft of reason. He comes, however, at their request but in disordered dress, reeling and delirious. Fenella tries to quiet him but he turns and plunges into the conflict. He is at last killed by his own comrades while in the act of saving Elvira's life. Fenella places Elvira's hand in Alfonso's, rushes to the terrace, and throws herself into the molten river flowing from the volcano.

In "Masaniello," which is founded in part on actual incidents, Auber gains a height which he never reached before or after. It is essentially revolutionary in spirit and has at all times taken a hold upon the popular imagination. The riots in Brussels directed against the Dutch as well as several similar uprisings were incited by it. There is small wonder, for in it the wildest passion of popular fury has sway. "Masaniello" made a sensation at its appearance

from the fact that it was the first realistic drama in five acts which possessed the attributes of a tragedy. The Germans, in particular, had always considered it proper to send people home in a comfortable frame of mind.

The prominent number in Act I is Elvira's song expressive of her happiness, "O bel Momento" ("O moment fair"). In Act II, the barcarole, "Piu bello sorse il giorno" ("More fair now wakes the day") is best known. In Act III, the prayer of the fishermen before the combat, "Nume del Ciel" ("Spirits of Heav'n") is taken from one of Auber's early masses. In Act IV, Masaniello's exquisite song of Sleep. "Scendi, o sonno dal ciel" ("Softly descending, sweet slumber"), and in Act V, Pietro's song to guitar accompaniment, "Ve' come il vento irato" (" 'Tis like the rushing wind") and the song of Masaniello's delirium, in which the half remembered notes of fishermen's songs are heard are worthy of mention.

## GUILLAUME TELL

“Guillaume Tell” or “William Tell” is a grand opera in three acts, with words by Etienne Jouy, Hippolyte Bis and Armand Marast and music by Gioachino Rossini. It is taken from Schiller’s drama of the same name and was first presented at the Académie in Paris, Aug. 3, 1829. Of the fifty or more operas written by the composer, “William Tell” was the last. It has been much changed and abbreviated since its original presentation, which required six hours.

### CHARACTERS.

|   |   |                 |
|---|---|-----------------|
| William Tell,<br>Arnold,<br>Walter Fürst, | { | Swiss Patriots. |
|---|---|-----------------|

Melchthal, Arnold’s father.

Gessler, Governor of Schwitz and Uri.

Rudolph, Captain of Gessler’s bodyguard.

Ruodi, a fisherman.

Leuthold, a shepherd.

Matilda, a Princess of the House of Hapsburg.

Hedwiga, Tell’s wife.

Jemmy, Tell’s son.

Chorus of peasants of the three cantons, pages and ladies of the train of Matilda, hunters, soldiers and guards of Gessler, three brides and their bridegrooms.

The scene is laid in Switzerland in the Thirteenth Century. The opera opens with a chorus of peasants who are

celebrating a wedding. Tell tries to join in the gaiety but his heart is heavy at the thought of the Austrian tyranny which, in the hands of Gessler, is oppressing the land. Arnöld von Melcthal, son of an old Swiss patriot, is in love with Matilda, Princess of Hapsburg and daughter of Gessler. He has saved her life and stands in much favor with the lady. Arnold resolves, after a struggle, to be true to his country and promises Tell to help him in the campaign of liberation. The news that one of the followers of Gessler has attempted to abduct the daughter of a Swiss herdsman, Leuthold, acts like a match to gunpowder and the spirit of rebellion is no longer slumbering. The herdsman who has killed the ruffian flies to Tell for protection and the fact that Tell has harbored him arouses the anger of Gessler.

A great conspiracy takes place in the mountains, the cantons banding together under Tell, who vows to lead them either to victory or to death. Arnold no longer falters between love and duty, for his aged father has been put to death by the tyrant on the charge of having incited the people to insurrection. Gessler, who fears the conspiracy, plans a test by which he may discover the loyal as distinguished from the malcontents. He puts his hat on a pole in a public square at Altdorf and commands everybody to do homage to it. Naturally, the valiant Tell refuses and Gessler devises a most ingenious penalty. He orders Tell to shoot an apple from his son's head. The patriot is a clever archer and successfully accomplishes this without injury to the boy. As he is about to depart, Gessler spies another arrow concealed beneath his cloak and asks its object. Tell boldly answers that it was intended for Gessler in case he had slain his son. For this frankness he is thrown into prison. Matilda, thoroughly disgusted with her father's wanton cruelty, abandons him and swears to aid in the rescue of Tell and his son. Arnold raises a band of followers and succeeds in slaying the tyrant and freedom is gained for the country. Tell is restored to his family, and Arnold and Matilda are

happily united, while the prayers of the devout and thankful Swiss ascend to heaven.

The overture is one of the best of its kind, and ranks easily among the most widely popular of any in the entire range of orchestral literature. It is the only dramatic overture written by Rossini, and with its picture first of mountain calm, then its great storm scene, its trumpet call to freedom, its stirring Swiss air, "Ranz des Vaches" ("Calling of the cows"), it is one of the most perfect and beautiful of introductions. The opening part was written for five solo violoncellos accompanied by the other 'cellos and double basses, but frequently we hear wind instruments in place of part of the 'cellos. The deep voices of 'cellos and basses, or of bassoons, speak of the loneliness and serenity of the Alpine heights, the harmony and solitude of nature, and as opera deals with men, we feel that the music is picturing repose and harmony in human life; but as a strong contrast there follows the great storm scene, in which the entire orchestra participates. It is realistic, we see the flashes of lightning, we hear the thunder reverberating among the mountains, and then the descent of the rain. Esther Singleton in reviewing this famous overture says of this part: "While this storm has not the grandeur of Beethoven's in the Pastoral Symphony, nor the awe inspiring quality of that in Gluck's *Iphigene en Tauride*, nor the realistic effect of the *Vorspiel* to *Die Walküre*, it is full of majesty." The storm subsides and there is heard a tale in melody of pastoral life in which occurs the charming *ranz des vaches*, and we hear the soft tinkle of the bell of the flocks which are grazing near by, and hear the shepherd singing gay snatches of song. Again all is calm and repose, but added to the calm of the first part we feel a freshness and simple gaiety in the scenes depicted, rather than solitude. The closing part of the overture is brilliant, and a great depth of feeling is displayed in the gay melody of the violins.



All through the composition we find the horn used freely, which is accounted for by some writers by the fact that Rossini was an excellent horn player. After Tell relates the story of oppression and wrong, we hear the horn echoing through the mountains announcing the fête which is to take place. Again the sound of hunting horns in the same act, tempt Arnold to join the chase, but as we know, Tell persuades him to think on serious things, though later as the horns continue their inviting cry he leaves, but with Tell in pursuit.

The libretto of this opera is weak, the story being poorly developed and the interest waning after the second act. Its dramatic defects were recognized upon its first performance, but even the most critical were lavish in their praise of the music. Bix rewrote the second act, and even after he and Jouy had, upon suggestion of dramatic critics, revised the whole opera, Rossini found it necessary to change parts for the sake of greater unity. After some fifty performances it was cut down to three acts, and at one time in Paris but one act was performed.

It is replete with numbers which may be designated as remarkable. Among them are the pastoral quartet in the first act in which Tell, baritone, Hedwige, soprano, Jeminy, soprano, and the fisherman, tenor, join; the dainty ballet tunes in the same act accompanying the appearance of the bridal couple; a long duet between Arnold and Tell which is considered one of Rossini's finest inspirations; in the second act a double chorus of huntsmen and shepherds; Matilde's charming *romanza* "*Selva opaco*" ("*Shadowy Woodlands*") whose gentle loveliness is a pleasing contrast to the remainder of this great act; the taking of the oath at Rutli, "*La Glorie inflammi*" ("*May glory, our hearts*"); the chorus at the gathering of the cantons; the famous scene of the shooting of the apple, "*Sois immobile*" ("*Stand motionless*"), Arnold's aria "*O muto asil*" ("*Oh! bless'd abode*") and the final "*Hymn of Freedom*."



## FRA DIAVOLO

“Fra Diavolo” is a comic opera in three acts, the words by Scribe and the music by Daniel Francois Auber. Its production was at the Opéra Comique, Paris, Jan. 28, 1830.

### CHARACTERS.

Fra Diavolo, under the name of the Marquis of San Marco.

Lord Rocburg (Lord Allcash), an English traveler.

Lady Pamela (Lady Allcash), his wife.

Lorenzo, chief of the carbineers.

Matteo, the innkeeper.

Zerlina, his daughter.

|          |   |                            |
|----------|---|----------------------------|
| Giacomo, | } | companions of Fra Diavolo. |
| Beppo,   |   |                            |

Peasants, robbers, carbineers.

The scene of the first act is laid at the hostelry of Matteo at Terracina in Italy, the English tourists making a flurried entrance, for the reason that they have narrowly escaped capture and robbery at the hands of Fra Diavolo's band. Fra Diavolo is the celebrated captain of a band of brigands and a price of ten thousand piastres is upon his head. It is the ambition of Lorenzo, the captain of the carbineers, to win the money. His greatest incentive lies in the fact that the reward would enable him to marry Zerlina, with whom he is in love. Fra Diavolo who, in the guise of the Marquis of San Marco, has attached himself to the English

party in order personally to inspect their progress, now appears upon the scene. He has made himself particularly charming to Lady Allcash on the journey, which is her honeymoon, and has been so successful in fact that the jealousy of Lord Allcash has been aroused. Naturally, that gentleman is not delighted with his reappearance. As he fears, a desperate flirtation between the dashing marquis and his bride ensues. As the marquis sings a tender barcarole to the lady, he makes an inventory of her jewels and is grieved to discover that his band has not been successful in effecting a wholesale capture of the Allcash valuables. But Fra Diavolo is a gentleman of resources and he plans to remedy this oversight on his own account. The first act ends with his escape from the inn, just as the carbineers under Lorenzo enter in search of him.

The second act is set in the sleeping apartment of Zerlina. The fair daughter of the innkeeper first lights the English guests to their rooms. During her absence, Fra Diavolo, who already is concealed behind the curtains, admits his comrades, Beppo and Giacomo. They shut themselves in the closet. Zerlina re-enters, prays to the Holy Virgin for protection and goes to rest. The robbers, thinking her asleep, begin operations and partially rouse her. It has been a detail of the plot to stab Zerlina but her prayers and her helplessness touch their hearts; their arms fall harmless as they gaze upon her innocent face and they decide to delay the deed. The return of Lorenzo and his men again arrests their work and rouses the house. Lord and Lady Allcash rush in to discover the cause of the uproar, followed by Lorenzo to reassure Zerlina. Fra Diavolo, realizing that his discovery is imminent, hits upon the despicable plan of coming boldly forth and declaring that he was there for a rendezvous with Zerlina. At the same time, he whispers to the Englishman that he has come by appointment with Lady Pamela and to clinch the evidence shows him her portrait which he has appropriated the day before. Lorenzo challenges him and Fra Diavolo, promising to meet him in the

morning, coolly makes his escape. One of his companions is not so lucky and is taken captive. In order to gain his liberty he soon agrees to betray his leader.

We now come to the third and last act, and find Fra Diavolo back in his beloved mountains, happy once more because free to live the life he has chosen. He no longer wears the staid attire of a marquis, but appears as the real Fra Diavolo in the garb of the chief of bandits, with the picturesque and characteristic red feather waving gallantly from his bonnet. Not only does he rejoice over his return to the mountain heights, but he is looking forward with great gusto to the completion of his confiscation of the Allcash property, and gives expression to this joyous prospect and to his love of life and power in a dashing song "Proudly and wide my Standard flies."

A band of villagers in holiday attire enters, singing a pastoral chorus in celebration of the approaching marriage of Lorenzo and Zerlina, "Oh, my Holy Virgin, bright and fair."

Lorenzo, who has had it proved to his satisfaction that Zerlina is innocent of Fra Diavolo's imputations, uses as snares Beppo and Giacomo, who are in his power. The chief of bandits is captured and led away to punishment by carbineers, after he has declared Zerlina's innocence Zerlina is restored to her true lover, and the opera is brought to a strong dramatic close.

Of numbers deservedly popular are the piquantly humorous duet of Lord and Lady Allcash, "I don't object;" the quintet, sung upon the entrance of Fra Diavolo, "Oh! Rapture unbounded;" Zerlina's romanza sung to the disguised bandit and really descriptive of him, "On yonder rock reclining," which is undoubtedly the best known song of all in this opera; Fra Diavolo's barcarole to mandolin accompaniment, "The gondolier, fond passion's slave;" the effective trio for Zerlina and Lord and Lady Allcash, "Let us I pray, good wife, to rest;" the serenade of Fra Diavolo "Young Agnes;" Zerlina's aria "'Tis to-mor-

row," and her prayer "Oh, Holy Virgin;" the bandit's song before mentioned in the third act, the chorus of peasants in same act, and Lorenzo's song "I'm thine."

The work has many excellences, the text is vivacious and genuinely humorous; although at times the opera borders on horse-play, it is saved by its gay sparkling music, full of rich melody artistically arranged.

Fra Diavolo is a deservedly popular opera, and one of the class one wishes might oftener be heard in place of the "up to date" and so called "comic" opera, which often has no merit whatever as an opera.

## LA SONNAMBULA

“La Sonnambula” or “The Sleep-Walker,” composed by Bellini, is a light opera in three acts, produced in Milan, March 6, 1831. The libretto by Romani is founded on a vaudeville-ballet by Scribe.

### CHARACTERS.

Amina, a sleep-walker, bride of Elvino.

Elvino, a rich young farmer.

Rodolfo, lord of the Castle, traveling incognito.

Lisa, mistress of the Inn.

Alessio, a young peasant, suitor of Lisa.

Teresa, the miller's wife, foster-mother of Amina.

Notary, postilion, peasants.

“La Sonnambula” is a simple Swiss village story, its hero being the prosperous young Elvino and its heroine Amina, an orphan girl dowered with nothing but her personal attractions, whom Elvino is about to wed. Lisa is infatuated with Elvino, and, in consequence, she scorns her lover, Alessio, and is willing to make use of any circumstance which may prevent the approaching union between Elvino and Amina. Alessio incurs further disfavor by organizing the demonstrations in honor of the approaching wedding. On the day before the ceremony, Count Rodolfo, incognito, comes back after many years to look after his estates and stops at the inn. Here he finds the pretty bride-elect and showers her with attentions, thereby disturbing Elvino and his peace of mind.

It happens that the fact that Amina is a sleep-walker is not generally known and her nocturnal appearances have given rise to a report that the village is haunted. Rodolfo, who ridicules the idea, seeks his apartment, whither he is lighted by Lisa, who stops for a bit of flirtation. Suddenly Amina enters walking in her sleep. The count gallantly quits his room, leaving her in possession, and she, still dreaming, lies down upon his couch. The malicious Lisa hastens to inform Elvino of the compromising situation in which he may find his bride. He rushes in, finds the charge confirmed and in high disdain demands his ring. Since he is deaf to the protestations of the now awakened Amina, the count tries to convince him of his injustice but in vain. In a pique, Elvino promises Lisa that he will marry her.

It is Amina's foster-mother who finds Lisa's handkerchief in Rodolfo's room and accuses her in turn. She shows confusion and Elvino begins to doubt her also. As Elvino, somewhat dejectedly, is repairing to the church with his new bride, Amina, again in a somnolent condition, is seen making perilous progress across a frail bridge over the mill-wheel. Her lover is now thoroughly persuaded of her innocence. He receives her in his arms, places his ring again upon her finger and, amid the rejoicing of her village friends, she awakens to happiness.

In this "song-play" as it may be called, Bellini's lyrical genius is delightfully disclosed. The work is pleasing, simple and natural, not only in melody but equally so in text, for in this, as in "Norma," the composer was fortunate in having the librettist best suited to his style, viz., Felice Romani. "La Sonnambula" has ever been coveted as a role by budding prima donnas, both Patti and Albani making their first bow to London as the sleep-walker.

The score abounds in charming numbers, among them being Amina's aria, "Come per me sereno" ("Oh love, for me thy power"); Rudolph's song, "Vi Ravviso" ("As I view"); the chorus of villagers as they tiptoe to Rudolph's apartment; the duet of Amina and Elvino, "O mio dolor"



("O my poor heart"); Elvino's aria, "Ah perchè non posso" ("Still so gently") and Amina's brilliant aria, with which the opera ends, "Ah! non giunge" ("Do not mingle").



## ZAMPA

"Zampa, or The Marble Bride," an opera in three acts, with music by Louis Joseph Ferdinand Hérold and words by Mellesville, was produced in Paris, May 3, 1831.

### CHARACTERS.

Zampa, a corsair.

Alphonso, a Sicilian officer.

Daniel, Zampa's mate.

Dandalo, a Sicilian peasant.

Camilla, Lugano's daughter.

Rita, her maid.

Corsairs, peasants and soldiers.

The scene is laid in Sicily, in 1630.

The opera opens on the wedding-day of Camilla, daughter of the wealthy merchant, Signor Lugano, and the young lieutenant Alphonso, who some time before has saved his bride's father from the brigands of Val Demonio. There is in Lugano's house a marble statue, the figure of Albina Manfredi, a beautiful young girl, who a number of years before had been betrayed by the Count di Monza. At the merchant's home she found a haven and afterwards died there, having impressed all those with whom she came in contact with the nobility of her character. She has, indeed, come to be regarded in the light of a patron saint to all maidens suffering at the hands of dishonorable men and her statue is looked upon with something akin to awe. Alphonso,

who is of a different stamp entirely from the Count of unpleasant memory, confesses with emotion that this same nobleman was his brother and that his own (Alphonso's) life had been burdened by the other's misdeeds. He being much younger, however, can no longer recall his brother's features and he believes him to have died in the prison of the Inquisition.

The bridegroom is called away by a fictitious message and Dandolo, a not too courageous servitor who has been sent after the priest, returns in great perturbation, telling a tale of being waylaid by a terror-inspiring person in a red mantle and a slouching hat with black plume, who forbade his visit to the priest and declared that the marriage was not to be. Scarcely has he finished his recountal, when the man of the spectacular mantle and feather appears from behind the statue and, with his eyes fixed upon Camilla, gives her a letter from her father. Signor Lugano, it may be explained, had gone that morning to Cyprus to receive one of his merchantmen coming from Smyrna and he had not taken the usual precautions in the way of bodyguard, having learned that the notorious corsair Zampa, who had devastated the country, had been captured. The letter bears the news that Camilla's father is in the hands of brigands and that Camilla is to pay the bearer, as ransom, anything he may ask. The intruder announces that he is Zampa himself; that it is Camilla he wants and that only her hand can save her father's life. Just as the corsair's mate, Daniel, comes to tell him that Alphonso is in chains in the citron grove, Camilla escapes in terror. The mate's eyes light upon the statue and he starts back aghast, for he recognizes the features of one of the many victims of his chief. Zampa mockingly offers now to fulfil his one-time promise of marriage and puts the ring upon the statue's hand, which, to the general horror, closes upon it.

Zampa prepares in glee for his bridal. He assumes the splendid raiment of his last marriage and decks his crew in the garments of a Portuguese admiral who had

been unhappy enough to meet him. The villagers assemble and Camilla is brought forth in her bridal gown, pale and trembling. Zampa is really in love this time but he fails sadly to inspire a similar passion in Camilla. Even his monumental composure is shaken, however, when in the church is seen the spirit of Albina lurking in the shadows and pointing to the ring upon her finger. The ceremony proceeds, however, in spite of attempts to prevent it made by Alphonso, who has broken his bonds, the bridegroom supporting the waning courage of his bride by continual reminders that if she fails her father will die.

In the third act, Camilla is found deep in the realization of the fact that she is the wife of a man whose very looks fill her with horror. Alphonso, seeking her in disguise to promise her rescue, is told by her that she has exacted from her husband a promise to grant her first demand. Zampa appears congratulating himself on his new role of husband and property owner. To complete his happiness, he thinks himself free from further annoyance from the marble bride, for that morning his men have broken her to pieces and thrown her into the sea. Camilla now makes her request, asking to be allowed to hide herself in a convent. Her prayer is refused, her husband telling her that she may be proud of her new title of Countess di Monza. She faints at the sound of the name and, at this juncture, the door is burst open by Lugano, Alphonso and the peasants, who rush in with drawn swords. Alphonso is about to slay Zampa when Camilla warns him not to shed a brother's blood. The corsair shouts defiance, however, and says that he claims as his bride the one whose hand bears his ring. At this, the statue of Albina appears and seizes him by the arm. As he falls dying at her feet, they disappear together in a lightning flash.

The music which clothes this romantic tale is picturesque and effective. "Zampa" for many years enjoyed widespread popularity and still retains its place in the opera houses of France and has occasional presentations in Ger-

many. It is interesting not alone for the many melodious solos and effectively written concerted numbers it contains but also as the chief work of a composer, who at the time of his early death, gave promise of becoming one of the ablest writers of opera France had produced.

The overture to "Zampa" has kept its hold on the public's liking and still is performed by bands and orchestras in all parts of the world. Of the vocal score, especially admirable numbers are the bright opening chorus, Camilla's "A ce bonheur" ("This joy of mine"); the quartet sung after the appearance of Zampa "Le voilà" ("There he is"); the finale of the first act; the chorus within the chapel in Act II, "Aux pieds de la Madone" ("At the foot of the sacred shrine"); Zampa's barcarole "Où vas-tu, pauvre gondolier?" ("Ah, whither, lonely gondolier?") and his cavatina "Pourquoi trembler?" ("Why shouldst thou fear?") which is one of the gems of the entire score.



## ROBERT LE DIABLE

“Robert le Diable” or “Robert the Devil,” a grand opera in five acts (in the English acting edition, three), with music by Giacomo Meyerbeer and words by Scribe and Delavigne, was first presented at the Académie, Paris, Nov. 21, 1831.

### CHARACTERS.

Robert, Duke of Normandy.

Bertram, his friend.

Raimbault, a peasant.

Alberti.

First Knight.

Second Knight.

Pierre, squire to Robert.

Herald-at-arms.

Isabella, Princess of Sicily.

Alice, Robert's foster-sister.

Mute parts. King of Sicily, Prince of Grenada,

Robert's chaplain, Helena, an abbess.

Knights, nobles, soldiers, heralds, monks, nuns and peasants.

The story is founded on the well-known legendary tale of Robert the Devil, Duke of Normandy, who is banished from his dukedom for his evil deeds. He goes to Sicily, where he falls in love with Isabella, daughter of the Duke of Messina, and finds his love returned by the maiden. Robert frequently has as companion one Bertram, of sinister aspect, who in reality is his fiend-father and to whose influence he

owes his depravity. He is, however, quite unaware that this Bertram is an inhabitant of hell who deceived his mother. At one time, while Robert is reveling with his knights, the minstrel Raimbault, who does not know him, sings the song of Robert the Devil and his fiend-father and warns the hearers against the man whose face is like his mother's but whose heart reflects his paternity. Robert is about to revenge himself upon the minstrel but the youth is saved by Robert's foster-sister, Alice, who proves to be Raimbault's bride and who implores Robert to forsake his evil ways. Bertram arrives in time to dissipate the influence of her words and tempts his victim to the gaming-table, from which he arises stripped of all his possessions.

A challenge comes from the Prince of Grenada, rival for Isabella's hand, to meet him in mortal combat. Robert hopes, by vanquishing his opponent in this tournament, to win the hand of the princess but while he is pursuing a spectre combatant conjured by Bertram's arts, the real tourney takes place with Robert absent. Bertram hopes that in this hour of bitter disappointment and dishonor he can bring Robert entirely within his power. He lures him to a ruined cloister and, as brother fiends have suggested in a previous orgy, tells him that bride and wealth will be his if he will remove from the abbey a certain cypress branch endowed with supernatural powers. Bertram thereupon pronounces an incantation which calls up from their graves the guilty nuns buried below. They try in various fashions to captivate Robert. Helena, the most beautiful of them, finally succeeds in making him remove the branch. As the nuns sink down by their tombs out of which demons start to secure them, a chorus of fiends in the cloisters chant their joy over the enslaving of this newest victim. Robert flies and with the cypress branch enters unseen the apartments of Isabella, who falls into enchanted sleep like the rest of her court and is at Robert's mercy. When she awakes, powerless to move, he declares he intends to carry her away but she appeals to his honor and he breaks the branch, the spell being broken

with it. Bertram is not yet willing to give him up, however, having for him a species of affection and a desire that they be one in motive. Accordingly, he urges him to sign a contract which will get him his desires but which will give his soul to hell. As they stand side by side in the cathedral, Robert hears the chorus of monks singing their sacred music. This combined with the thought of his mother makes him hesitate. As a last resort, Bertram informs him that he is his fiend-father and in view of this the youth is about to yield, when Alice appears with the news that Isabella's hand is free. Knowing Robert's extremity, Alice produces his mother's will, which warns him against Bertram's temptations and entreats him to save his soul. As he still wavers, trying to escape the power of Bertram's will, the clock strikes the hour of midnight; the spell is over, and Bertram disappears swallowed up by flames, while Isabella in her marriage robes comes to meet her lover, who now is freed forever from evil.

"Robert the Devil" has value in the history of opera, even though the work rarely has presentation nowadays. In it Meyerbeer freed himself from the purely formal in operatic construction and gave to the stage for the first time a work in which the most elaborate stage spectacle, vividly dramatic music, impassioned melodies and romance run riot were combined. Much of the text impressed even in the period of the opera's first popularity as absurd and the music to present-day ears does not ring sincere. But it was a distinct step forward in operatic progress at the time it was composed and is, therefore, of true significance. Numbers which at one time were regarded as masterly and which represent the best that is in the score are a ballade for Raimbault, "*Jadis regnait en Normandie*" ("Some time ago in Normandy"); the romance for Alice, "*Va, dit-elle*" ("Go, said she"), in which she tells Robert of his mother's love for him, the cavatina for Isabella "*En vain j'espère*" ("In vain I hope"); the duet for Isabella and Robert "*Avec bonté voyez ma peine*" ("Oh kindly regard my griefs"); the

famous scene of "The Temptation," in which Meyerbeer employs all his powers in the composing of seductive and diabolical music; Isabella's cavatina, "Robert toi que j'aime" ("Robert whom I love so dearly") and the great trio in the closing act.

# NORMA

"Norma," a tragic opera in two acts, the score by Vincenzo Bellini and the book by Felice Romani, was originally presented Dec. 26, 1831, at Milan. It is founded on an old French story.

## CHARACTERS.

Norma, High Priestess of the Temple of Esus.

Adalgisa, a virgin of the temple.

Clotilde, attendant on Norma.

Pollione, a Roman proconsul, commanding the legions of Gaul.

Flavius, his lieutenant.

Oroveso, the Arch-Druid, father of Norma.

Ministering and attendant priests and officers of the temple, Gallic warriors, priestesses and virgins of the temple, two children of Norma and Pollione.

This opera, which is Bellini's most dramatic work, is set in Druidic Gaul, about 50 B. C., or after its occupation by the Romans, who have subjugated the people and made Pollione governor. Norma, daughter of Oroveso, the Arch-Druid, has broken her vows as high priestess and is secretly married to Pollione, by whom she has two children. The proconsul quickly transfers his affections to Adalgisa, a temple virgin, and entreats her to fly with him. Norma is adored by the Gauls for her interpretation of the oracles and for her prophecy that Rome, the enemy of the country

eventually will fall. Adalgisa shares in this reverence and is lead by conscience to confess to Norma her sinful love. The High Priestess is lenient, remembering her own similar defection and grants her absolution from her vows. But when she inquires the name of Adalgisa's lover, its revelation forces her to confess that Pollione is her own faithless husband.

He appears and she reviles him. He then renews his entreaties to Adalgisa to follow him but is repulsed. Norma resolves, meanwhile, upon revenge and sees it in the murder of her children. But as she leans over their sleeping forms, the maternal passion asserts itself and she decides rather to put them in Adalgisa's hands and send her with them to Pollione. She confides this plan to her rival and each woman in this calmer moment is willing to sacrifice herself for the other. Pollione, in attempting to tear Adalgisa from the altar, is himself captured by the Druids whom Norma has summoned by striking the sacred shield. Norma offers to grant safety to Pollione if he will give up Adalgisa but he refuses, preferring death. The exasperated High Priestess summons back the assembly, which she previously has dismissed, and for one vengeful moment threatens to denounce with him the innocent virgin he so madly loves. But her better nature once more gains the upper hand. Norma then takes the sacred wreath from her brow and impeaches herself by confessing her marriage. She is tried and is sentenced to be burned. Pollione recognizes the greatness of her character and too late his love for her returns. He takes his place beside her on the funeral-pyre and their sins are expiated in its flames.

Personally, Bellini considered this work his masterpiece, although his admirers usually award the palm to "*La Sonnambula*." The work possesses remarkable melodic charm and because of the emotional possibilities of its leading role was long loved by great prima donnas. Hervey says, "Bellini, the melodist par excellence, wrote from the heart. *La Sonnambula* and *Norma* may be old-fashioned



and their construction may be of the simplest but they contain really beautiful melodies, they appeal to the emotions, and one feels that they were written not solely for effect but to express the composer's innermost thoughts."

Norma was first sung in Italian, in London, in King's Theater, 1833; again four years later Planche's English version was produced at Drury Lane; almost twenty years later Paris first heard it in the Italian Theater. Since then it has had many seasons of popularity, and America has listened to its charming music and intensely interesting story both in Italian and English, and has seen in the title role a number of her greatest prima donnas.

Lilli Lehmann had reached the height of her Wagnerian career in this country when a benefit performance was to be given for her. The choice of an opera was left to her, and among the many in her repertory she chose the seemingly simple Norma. When asked why this instead of a heavier role, she replied it was because she loved Norma; that it was not as difficult a task to sing Brünhilde as Norma, for the dramatic emotion, the action and scene so carried the singer in Wagnerian roles that no great thought had to be given the words, they just fell into their proper places, but in Bellini's operas one must ever have a care to preserve beauty of tone and correct emission in her interpretation of the words.

The libretto for Norma is excellently written and arranged, for Romani transformed the old French tragedy, so full of intensely interesting scenes, into effectively beautiful Italian verse, and so furnished Bellini with a literary setting worthy of some of his greatest and most successful operatic music.

We but repeat the history of many a worthy work when we relate that Norma was coldly received upon its first performance in Milan. Italian critics said it lacked vitality, and prophesied that it would soon be shelved. Why this of all criticisms we now fail to understand, unless the interpretation was a poor one, for there are few

operas in which such splendid dramatic effects are produced without any bombastic music. Bellini's music is noted for its simple melodic force and to quote one recent critic, "no Italian opera score today is more alive or more worthy of living than that of Norma." Justly the most famous of the numbers is Norma's beautiful prayer "Costa Diva" ("Goddess chaste"). It occurs in the fourth scene of act one after the cutting of the sacred mistletoe, and in it she invokes peace from the moon. It is an exquisite song, pathetic in melody, graceful, tender, beautiful, and has ever been popular. "Meco all' altar de Venere" ("With me at Venus' altar"), in which Pollione confesses his guilty love, is also notable. In the following scene, where Adalgisa is met by the proconsul, who urges her to fly with him to Rome, we hear a duet of great power and beauty, and its song of passion "Va, crudele" ("Go, cruel one") is a striking number which is popular with tenor soloists.

The first act is closed with a terzetto of great force, "O! di qual sei tu" ("O! how his art"), in which Norma and Adalgisa denounce the faithless Pollione. In the most interesting second act we hear the now familiar, "Mira, O Norma" ("Dearest Norma"), which rivals in popularity Norma's beautiful prayer; and another beautiful song "Deh! con te li prendi" ("Deign in infancy to tend them"), in which Norma consigns her children to the care of Adalgisa. After Norma has summoned the Druids to her aid she chants a hymn full of vengeance and of the horrors of battle, "Guerra, guerra," which is remarkable for its simple but forceful music. As a final number we have the beautiful duet between Norma and Pollione, when, too late, he discovers the nobility of the woman who loves him.

## L'ELISIR D'AMORE

"L'Elisir d'Amore" or "The Elixir of Love," an opera buffa in two acts with text by Romani and music by Gaetano Donizetti, was first produced in Milan in 1832.

### CHARACTERS.

Adina, a wealthy and independent young woman.

Nemorino, a young peasant in love with Adina.

Belcore, sergeant of the village garrison.

Doctor Dulcamara, a perambulating physician.

Gianetta, a peasant girl.

A landlord, a notary, peasants, soldiers, villagers.

The scene of the opera is laid in a little Italian village of the last century. Adina is a young woman prominent in the community for her graces and gaiety and for the fact that she is possessor of estates of value. She is adored by Nemorino, a handsome young peasant, who is deeply grieved over the gulf which separates them in the matter of wealth and education. The lady is indeed very cool in her reception of his protestations of regard, and fancies that she is quite indifferent to him. Nemorino's despair becomes measureless when Sergeant Belcore, a dashing person, believed by himself, at least, to be a great lady-killer, arrives and is received by Adina with marked favor. Soon after she has assured her sighing swain with finality that it is useless for him to hope, there comes to the village one Doctor Dulcamara, who proclaims in the most extravagant terms the manifold merits of

his Magic Pain Extractor. Nemorino, catching at a straw, makes haste to inquire if the learned one knows aught of the magic draught of Queen Isotta, which is capable of enabling the one who drinks it to command the love of anyone he may choose. The resourceful Dulcamara assures him that he is the very one who compounds it and immediately sells him a bottle of Bordeaux wine in return for his last eagle. The desired-for effect is not to be observable until the morrow, possibly not until after the doctor's departure.

Nemorino drinks the potion with all his faith and fancies he feels in himself an immediate effect. In this he is right, for he is intoxicated. Confident that Adina will be his on the morrow and being well able to afford a little previous indifference, he treats her with tipsy nonchalance, whereat the lady is much piqued, so much so, in fact, that she at once accepts her sergeant's proposal of marriage as a little revenge. As that gentleman has received orders to march on the morrow, he urges that the wedding occur immediately. The notary is summoned, and a ball is arranged to which everybody is invited, even the famous doctor. That worthy is sought at the scene of the festivity by Nemorino, who hopes that a second bottle may accelerate the effect so that he may be loved before the wedding takes place. The doctor has more of the specific, but Nemorino has no money. Belcore, seeing his despair and learning that it arises from financial trouble, offers to furnish him with twenty crowns if he will enlist in his corps. To this Nemorino agrees and signs the papers. Meantime, word has been received in the village that Nemorino's uncle has died, making him the richest man in the village. The news, however, has not reached the ears of the one most concerned, and he ascribes his sudden access of popularity to the elixir. Seeing him surrounded by sixteen women, the doctor cannot refrain from boasting to Adina that it is his great draught that brought it all about. Adina, touched at last by this final proof of devotion, of which she has just learned, not only pays the money which frees him from the obligation to the sergeant, but goes to

Nemorino and confesses that she really cares for him. Having brought such a happy match about, the doctor is in high repute with everyone except the dashing sergeant, who, after all, finds his bachelor days are not at an end and the villagers loudly join in the cry.

Viva the great Dulcamara,  
The very phoenix of all doctors.

Tuneful numbers in this graceful work are Dulcamara's buffo song, descriptive of his medicine, "Give ear now, ye rustic ones;" the final chorus in the first act, "The wine-cup, full teeming;" the duet of Adina and Doctor Dulcamara, "I have riches, thou hast beauty" and Nemorino's famous tenor romanza, "The furtive tear."





## HANS HEILING

“Hans Heiling” is a romantic opera in three acts and a prologue, with the score by Heinrich Marschner and text by Edouard Devrient. It was first produced in Berlin in 1833.

### CHARACTERS.

The Queen of Elfland.  
Hans Heiling, her son.  
Anna, his betrothed.  
Gertrude, her mother.  
Conrad.  
Stephan.

Hans Heiling is king of the gnomes, but he has strayed from his native sphere and fallen in love with Anna, a child of the earth. In the prologue, he announces to his elfin subjects that he proposes to leave them to join the maiden and persists in following this course, despite the protests of his wiser mother. Seeing him immovable, she gives him wondrous jewels and a magic book which shall prevent his losing his power over the gnomes. Thus equipped, he sets forth for the upper world. Arrived there, he seeks Anna whose mother induces her to accept the advances of the rich stranger. He presents her with a handsome chain, and Anna, with the true characteristics of the eternal feminine, feels at once desirous of displaying her ornament and begs him to accompany her to the fair. But the serious Hans, who has

no liking for such things, refuses much to his betrothed's annoyance. She is distracted from her disappointment by the discovery of an amazing book in her lover's room. Led by curiosity she opens it, at which the leaves begin to turn quite by themselves and the weird signs upon them seem to menace her. In terror she cries out and Hans sees too late what she has been doing. Suspecting that it is a magic book, Anna implores him to destroy it. He finally consents and throws it into the fire, thus severing all connection with his people. As the flames enwrap it, a sudden thunder-clap is heard. Anna still longs for the fair and now Hans offers to go on condition that she will not dance. She promises, but upon arriving at the festival, she at once is surrounded by the village lads, who do not look with favor upon the stranger who has stolen the fairest of the girls. Conrad the hunter, who loves her, induces her to violate her promise. The angry Hans throws out a word of prohibition but Anna, loftily reminding him that they are not yet married, runs laughingly away on Conrad's arm.

In the second act, we find Anna musing in the forest. She has discovered that she has a heart and that it belongs to Conrad and not to her rich fiancé. Her revery is suddenly disturbed by the discovery that she is surrounded by a troop of gnomes. The Queen who heads them reveals to her the real identity of Hans and implores her to give him back to them. When they have gone, Conrad appears and Anna makes him happy by acknowledging her love and enlisting his services in the task of curing Hans of his infatuation. She scarcely has reached her mother's cottage when Hans comes to present his bridal gift. She shrinks from him, telling him that she knows his origin. Enraged he hurls his dagger at his successful rival and hurries out.

In the third act, the disconsolate Hans is seen roaming in the mountains. Sick of his experience on earth, he decides to go back to his home. He summons his former companions and subjects, but they remind him that with the destruction of the magic book he lost his power over them. To add to

his misery, he learns that Conrad is about to marry Anna, the dagger having swerved from its course. In despair at having lost not only earth but Elfinland as well, he casts himself upon the ground and the gnomes, recognizing that his earthly hope is at an end; renew their fealty to him and allow him to return with them to the Queen.

The act closes with the wedding. When Anna, surrounded by her merry companions, turns to look into the eyes of her bridegroom, she finds Hans at her side. Conrad starts to attack him but the other's magic causes his sword to break in the air. Hans calls upon the gnomes to aid him in his vengeance but the Queen appears and exhorts him to forgiveness. He is swayed by her and follows her to reign forever in his rightful kingdom.

The opera, which, nowadays, is sung but rarely outside of Germany, contains music of a finely lyric and oftentimes strongly dramatic character. Heiling's aria from the first act, "An jenem Tag" ("On that fair day"), still has not infrequent performances in concert both here and abroad and is generally regarded as the gem of the score. Of worth are also the Queen's aria, "O bleib bei mir" ("O stay with me"); the first act finale; Anna's scena and aria, "Einst war so tiefer Freude" ("Once was such deep contentment"); Conrad and Anna's duet, "Ha! dieses Wort" ("Ha! such a word") and Heiling's conjuration, "Herauf" ("Appear").

The prologue introduces us to the realms below the upper earth, where the elfin work goes merrily on, where are gathered earthly treasures for which man gives his all to possess; beautiful glistening gems with all the colors of the spectrum, great masses of gold and of silver to shape into settings for the gems, or into vessels to grace a royal table. It opens with a chorus in which the restlessness of man is depicted, his discontent with his possessions, and his foolish longing for the things that can give pleasure but for the nonce. The prelude also contains a duet between Hans and the Queen in which she tells him of the power of the magic book, presents him with the diamonds,

and Hans replies with a song of joy at his liberation and at the prospect of the love he is to gain in the land of men. The chorus is, to the German musician at least, the rather familiar "Rastlos geschäft" ("A Restless Nature"), and the duet, "Genug beendet."

Because of its purely German atmosphere this opera has never attained any popularity in America. A number of years ago its name appeared in the list of twenty-two promised operas to be given in New York, and later over the country, but "Hans Heiling" was one of the dozen on the list never given. It was a great disappointment to music lovers, and it is to be hoped that before many more years pass this most interesting although most German opera will be heard in our American theaters.

## DAS NACHTLAGER VON GRANADA

“Das Nachtlager von Granada” or “A Night’s Lodging in Granada,” a romantic opera in two acts with music by Konradin Kreutzer and lines by Karl Johann Braun, after Frederick Kind’s play of the same name, was produced at Vienna, at the Imperial Private Theatre in the Josephstadt, Jan. 13, 1834.

### CHARACTERS.

A Huntsman.

Ambrosio, an old shepherd.

Gabrielle, his niece.

Vasco, a shepherd.

Pedro, a shepherd.

Gomez, a young shepherd.

Count Otto, a German nobleman.

An Alcade.

Hunters, servants, shepherds and shepherdesses, magistrates.

The hero of the opera is Maxmilian, Archduke of Austria. The place is Spain and the time 1550.

When the curtain rises there is discovered in the foreground a ruined castle of Moorish times, with columns sunk in the earth and grass-grown heaps of fragments. Within the ruins is a cottage and in front of it a stone bench, upon which sits the dejected Gabrielle deploring her misfortune and lamenting that she has lost her pet dove, the gift of her lover Gomez. Gomez, overhearing her, tries to comfort her

and tells her of his resolution to go to the Prince Regent to obtain his help in overcoming the opposition to their union put forth by her relative, Ambrosio. Even now the sound of the royal hunt is heard in the mountains and he starts away. At this the Huntsman comes down the mountain path, his golden hunting horn over his shoulder, and in his hand Gabrielle's white dove, which he has rescued from an eagle's nest. He has been lost and he is happy to see signs of habitation again. At the sight of Gabrielle he exclaims, "I have found the fairest fawn of all the forest." The girl joyously takes the dove from the gallant stranger and, having kissed it, lets it go free.

The Huntsman, illy hiding his admiration, questions the girl about herself; and, when she shyly asks his identity, he says that he is a musketeer in the pay of the regent. He asks for food and Gabrielle brings him bread and fruit. While she waits upon him the Huntsman gazes at her as if under a spell and finally declares his love. Eluding his embraces, she tells him that she has two suitors and that the one she loves has gone to seek the Prince Regent, hoping to gain his sanction to their union.

The Huntsman says that it is already granted, since he, himself, is in high favor with the Prince, but he sighs bitterly because "the rose blooms not for him."

As he implants a kiss upon her forehead, her uncle and the shepherds, Pedro and Vasco, surprise them. Vasco is the other suitor favored by Gabrielle's uncle and is not in highest repute in the neighborhood. He falls upon the Huntsman and the two engage in a quarrel. The Huntsman, angry at Vasco's insolence, defies the shepherds and Ambrosio warns him that he has but to pipe to his men and a dozen will spring from the forest. Gabrielle attempts to act as peacemaker and the Huntsman, appeased by her gentleness, admits that he has been hasty and asks shelter for the night. The shepherds are far from gracious but the Huntsman throws a full purse among them, declaring that he will pay for his pallet of straw with gold. The apartment is ordered



prepared for him, Vasco muttering under his breath that the guest will not depart in the morning.

Gabrielle fills a cup for the Huntsman which he asks her to taste, Vasco being still further incensed by this familiarity. He vows that the Huntsman shall pay for his kiss with his life, though Ambrosio, shrinking from murder, weakly demurs.

As evening falls the shepherds and shepherdesses flock upon the scene and Gabrielle sings a song to the Huntsman to the music of the lute. Meanwhile, Vasco removes the flint from the lock of the Huntsman's gun and resumes his seat unobserved. When the song is ended the Huntsman takes his rifle and enters the ruin conducted by Gabrielle.

At the beginning of the second act, a wild forest and mountain scene is disclosed in dim moonlight. Gomez stands in deep dejection, his horse tied to a tree. He has been searching in vain for the hunting party of the Prince. Even now the sound of a horn is heard and Count Otto and his men come riding with torches through the dark vale in search of a lost member of their party. Gomez directs them to the ruined castle and they go on.

The scene changes to the interior of the old Moorish castle with its fire-blackened arches and columns. The mountain cliffs and the moon are seen through latticed doors and windows. Vasco, muttering that the stranger shall die, is closely followed by Gabrielle, who pleads for the safety of the Huntsman. Vasco offers to save him if Gabrielle will marry him (Vasco), to which she rejoins that she then must leave the stranger to God's protection. The dissembling Vasco lights the Huntsman to his bed, bids him good rest and departs.

A little later Gabrielle, calling softly through the lattice, wakes the sleeping Huntsman and tells him of the plans of the murderers. He finds his gun useless and so girds on his sword. Soon the door is chopped down and the murderers rush in. The Huntsman declares himself the Prince Regent and offers them pardon if they kneel to him. Only Vasco

refuses and bids the others resume the attack. In the fray Ambrosio is wounded and runs away. Vasco and the Huntsman engage in a life and death struggle and the Huntsman finally wrests the dagger from Vasco and runs him through.

The horns of the hunting party sound without and the Huntsman answers the signal. Gabrielle and Gomez rush in and the Huntsman begs to know how he may reward the maiden whose timely warning has saved his life. Gabrielle reminds him of her desire for the intercession of the Prince Regent, whereupon the Huntsman discovers himself as that person, and, giving them his blessing, joins their hands.

## LUCREZIA BORGIA

"Lucrezia Borgia," a tragic opera in three acts with text by Felice Romani and music by Gaetano Donizetti, was first presented to the public in 1834, at La Scala, Milan. It is taken from a work of the same name by Victor Hugo, who sued the author for damages under the copyright law. The opera was thereupon greatly changed and mutilated, but later on, indemnity having been paid, it was restored to its original form.

### CHARACTERS.

Don Alfonso, Duke of Ferrara.

Lucrezia Borgia, Duchess of Ferrara.

Gennaro, son of the Duchess.

Maffio Orsini, a friend to Gennaro.

Astolfo, an agent of the Duchess.

Ascanio Petrucci.

Don Apostolo Gazella.

Rustighello, an agent of the Duke.

Jeppo Liverotto.

Oloferno Vitellozzo.

Gubetta, a Spaniard, an agent of the Duchess.

The Princess Negroni.

Knights, squires, ladies, pages, masks, soldiers, sheriffs,  
cup-bearers, gondoliers.

The story of the opera revolves about the person of Lucrezia Borgia of unpleasant fame, the natural daughter of Cardinal Borgia, afterwards Pope Alexander VI. Its

hero, her illegitimate son Gennaro, brought up by a fisherman as his own child, rises in young manhood to high rank in the Venetian army. At a festival at Marberigo Palace, which is attended by Gennaro and his friends, the youth falls asleep and is discovered by his mother. Lucrezia has come to the festival on a secret mission and masked, for she is hated by most of the guests, both for her own wicked deeds and for those of her family. Gennaro's beauty and the honor to which he has arrived touch her. She is, indeed, overwhelmed with motherly pride. When he awakes he finds himself strangely drawn toward the beautiful woman, but his friends warn him that she is the hated Borgia and the attraction vanishes. The youths remind her of their murdered relatives whose blood is on her hands, and hurl at her such envenomed accusations that she falls senseless.

Lucrezia's husband, Don Alfonso, who is ignorant of the existence of such a son, notices her interest in Gennaro and become jealous of him. When the young man mutilates the Borgia escutcheon on the gates to show his loathing for the family, the Don brings about his imprisonment. Lucrezia orders the offender's death, but when he is brought before her, to her horror, she recognizes her own son. The Duke believes the youth to be her paramour and commands her to give him with her own hand a draught of poisoned wine in a golden chalice. She does so, but a few minutes later finds an opportunity to give him an antidote and his death is averted.

Lucrezia advises him to fly from Ferrara, and hopes that he has well made his escape, but unfortunately he joins his comrades at a carousal at the Castle of the Princess Negroni. The comrades have been brought together by the machination of Lucrezia who, consistent with her character, designs revenge for their insult to her in the presence of her son. They have drunk the poisoned wine and she has come personally to gloat over their end. "Yes, I am the Borgia!" she laughs as they start in consternation when

she appears. "A fête, a sorry fête you gave me in Venice. I return you a supper in Ferrara."

But now to her horror she sees her own son in the company and finds that he too has partaken of the poison and must die. Again she thrusts the antidote upon him. As there is not enough for his friends, he refuses and threatens to kill her. It is then that she tells him the secret of his birth, but this makes him the more unhappy and again he puts aside the antidote and dies in agony. At this moment the Duke arrives to find his wife slain by her own conscience and lying among the victims of her cruelty.

Among the best numbers are Lucrezia's arias sung over the form of the sleeping Gennaro, "Com'è bello quale incanto" ("Ah, how fair is he"); the duet of Gennaro and Lucrezia, "De pescatore ignobile" ("With fisher folk of lowly birth"); the trio of Lucrezia, Alfonso and Gennaro beginning "Se ti tradisce" ("If he betray thee"); and Orsini's drinking song, the famous "Brindisi," "Il segreto per esser felice" ("Ah! 'tis better to laugh than be sighing").





## I PURITANI

"I Puritani" or "The Puritans" is an historical opera in three acts composed by Vincenzo Bellini and first presented at the Théâtre Italien, Paris, Jan. 25, 1835, in the last year of its gifted composer's life. The librettist was Count Pepoli.

### CHARACTERS.

Lord Walter Walton, a Puritan.

Sir George, his brother.

Lord Arthur Talbot, a cavalier.

Sir Richard Forth, a Puritan colonel.

Sir Bruno Robertson, a Puritan.

Henrietta, widow of Charles I.

Elvira, daughter of Lord Walton.

Chorus of Puritans, soldiers of Cromwell, heralds and men-at-arms of Lord Arthur, countrymen and women, damsels, pages and servants.

The scene is laid in England in the neighborhood of Plymouth in the period preceding the impeachment and execution of Charles II. by Parliament. Lord Walton is keeper of the fortress held by the parliamentary forces. His daughter Elvira, whose hand has been promised to Sir Richard Forth, loves instead the young Royalist, Lord Arthur Talbot. Much to her happiness, her uncle, Sir George Walton, brings the information that her father has consented to her marriage with Arthur and that the latter

is to be admitted to the fortress for the performance of the ceremony.

Henrietta, widow of Charles I., is a prisoner in the Plymouth Castle under sentence of death, and Talbot makes use of his presence in the enemy's camp to pass her out to freedom, disguising her in the wedding veil of his bride. Part of the incident comes to Elvira's knowledge, and she, thinking that her lover has eloped with another woman, loses her reason. On his return, Arthur explains the matter to the satisfaction of his lady-love, but not to that of the Parliamentarians, who have him sentenced to death for treason. Happily, at this crisis word is brought of the defeat of the Stuarts and Cromwell magnanimously pardons the political offenders, Arthur not being excepted. Elvira is restored to sanity by this good fortune and she and her Royalist lover are united.

While Bellini was unfortunate in no longer having Romani for his librettist, the music of "*I Puritani*" is among the richest and most expressive of any he ever wrote. It is a peculiarity of the opera that the chief part, musically speaking, belongs to the tenor but being written for Rubini, whose upper tones were phenomenal, few tenors have voices sufficiently high to attempt it. The work was given in London in 1835 for Mme. Grisi's benefit and this "*Puritani*" season was remembered years afterward as the most brilliant ever known. "*I Puritani*" was Bellini's last work and when, shortly after his death, the Théâtre Italien in Paris reopened with it, the singers repeated to some of its melodies, the words of the Catholic service for the dead.

The score is replete with engaging melodies, among them the tenor song, "*A te o cara*" ("To thee, beloved"); the polonaise sung by Elvira, "*Son vergin bezzosa*" ("A virgin veiled"); the stirring chorus of Puritans which concludes the first act; Elvira's mad song "*Qui la voce*" ("This the voice"); the sonorous and stirring "*Liberty Duet*" between Richard and George;

the duet of Arthur and Elvira, "Star teco ognor" ("Yes with thee forever") and Arthur's adagio, "Ella è tremante" ("She now trembling").



## LA JUIVE

“La Juive” or “The Jewess,” a grand opera in five acts, with words by Scribe and music by Jacques Halévy, was first produced at the Académie in Paris, Feb. 23, 1835.

### CHARACTERS.

Rachel, the Jewess.

Eudossia, niece of the Emperor.

Leopold, prince of the Empire.

Cardinal De Brogni, priest of the Council of Constance.

Ruggiero, first magistrate of the city of Constance.

Alberto, officer of the Imperial Guard.

Lazarus, a Goldsmith.

Executioner.

Citizens.

The action takes place in the year 1414, in the city of Constance, at a time when bigotry and fanaticism are at their height, the Hussites and the Jews in particular bearing the brunt of popular disfavor. Of the latter division of the persecuted are Lazarus, a wealthy goldsmith, and his daughter Rachel. Leopold, a young prince who has returned from the wars and is in quest of further adventure, assumes the guise of an Israelite and as an obscure painter wins the heart of Rachel. He is, in reality, the husband of Eudossia, niece of the Emperor. The lady, to celebrate his safe return from the battlefield, procures from Lazarus as a surprise for him a magnificent chain of jewels set in

gold and, in the presence of the Emperor and the Court, places it on Leopold's neck. This incident is viewed by the horror-stricken Rachel, who makes public denunciation of the man in whom she has utterly put her trust. The Cardinal excommunicates Leopold for the double fault of neglecting his wife and loving a Jewess, the latter a sin so horrible that only a sentence of death is considered sufficient in punishment and on some flimsy pretext Lazarus and his daughter are sent to share his doom.

Lazarus, who has suffered much persecution in his day, bears a bitter hatred toward all Christians and especially toward the Cardinal, who urges him to embrace the faith and escape death, but the goldsmith persistently turns deaf ears to such arguments.

While the three are waiting their doom, Rachel is visited in prison by Eudossia, who pleads with her to save Leopold from death by a recantation of her story. This she unselfishly consents to do and Leopold goes free. But as the crime of conspiracy is now added to the misdeeds of the Jews, a more horrible death is devised for them, viz., immersion in a cauldron of boiling oil. The Cardinal is distressed at the failure of the heretics to seize the one possibility of escape from their destruction, for he is strangely drawn toward the beautiful girl. Many years before the Cardinal's palace in Rome had been destroyed by fire and he has believed that his wife and daughter perished in its flames. The Jew tells him that this is not true; that she is alive and that he knows her whereabouts. All efforts to draw further information from him are unavailing and the baffled Cardinal orders the prisoners sent to their death without delay. At the last moment Lazarus asks Rachel whether she is willing to save her life by adopting Christianity and she refuses indignantly.

Rachel goes first to her fate and as she is thrust into the flames, the Cardinal accosts Lazarus for the last time, "My daughter," he implores, "does she live? Ah! speak



for pity's sake!" Then Lazarus points to the falling form of Rachel, "Behold," he says, quietly, "she is there."

The plot of the Jewess may be unnecessarily horrible, but Halévy has bestowed upon it such warmth of feeling and such dignity of treatment that it long held a prominent place in the repertory of the leading opera houses of the world and is still frequently performed. The composer treated the subject with unusual sympathy, as he himself was a Jew. The opera made a great sensation for it had been preceded by nothing which presented so great an opportunity for pageantry.

Among the powerful numbers in the first act are the Cardinal's reply to Lazarus' denunciation of the Christians; Leopold's romanza, sung to Rachel; the choral drinking song at the fountain which is flowing wine, and the music hailing the Emperor's arrival. In the second act, the prayer at the celebration of the Passover at Lazarus' house; the duet of Leopold and Rachel; Rachel's lovely aria, "Ah Padre! Oh Ciel! Fermate!" ("O Father! O Heaven!") and the anathema of Lazarus are particularly impressive. In the third act, the Cardinal's malediction, and in the fourth act, the duet of Lazarus and the Cardinal and Lazarus' welcome of death are also worthy of mention.

This opera was first heard in England, in French, during the season of 1846, and again in Italian four years later as "La Ebreja." In this country it has oftenest been sung in German.

The music is not remarkable for its melodiousness; in fact, critics have found much fault with it on this score, but it is decidedly dramatic, and its declamatory style combines well with the elaborate and attractive stage settings and the passionate sentiment expressed throughout.

"The Jewess" stands high in the list of operas noted for their broad, powerful dramatic effects, for their spectacular music, and elaborate treatment. The libretto is one of Scribe's best, and a glance over the operas con-

sidered in these volumes shows us that he was a dexterous writer and the librettist of a goodly number of fine operas.

It was for Rossini that the libretto was originally written, but he rejected it in favor of "William Tell," and Halévy, recognizing its merits and the opportunity it offered the musician, accepted it. It was among the first of the grand operas to which gorgeous scenery and costume added success, and on its first production in Paris created a great sensation.

## LUCIA DI LAMMERMOOR

“Lucia di Lammermoor” or “Lucy of Lammermoor” is a tragic opera in three acts, the music by Gaetano Donizetti and the text by Salvator Cammerano, derived from Scott’s novel, “The Bride of Lammermoor.” It was first produced in Naples in 1835. It is generally acceded that it holds first place among the composer’s sixty-six operas.

### CHARACTERS.

Edgar of Ravenswood.

Henry Ashton, Lord of Lammermoor, brother of Lucy.

Norman, his chief retainer.

Raymond, tutor to Lucy.

Lord Arthur Bucklaw, betrothed to Lucy.

Lucy of Lammermoor.

Alice, her attendant.

Friends, relatives and retainers of Henry Ashton.

The scene, as in Scott’s novel, is laid in Scotland in the latter part of the Seventeenth Century. Sir Henry Ashton of Lammermoor has arranged to marry his sister Lucy to Lord Arthur Bucklaw for the two-fold purpose of mending the family fortunes and getting exemption for certain political indiscretions. To his horror, he discovers that Lucy has already engaged her affections to his hereditary enemy, Sir Edgar Ravenswood, who has saved her from the attack of an enraged bull. The lovers have met many times secretly and have come to an understanding on the

eve of Edgar's departure for France on an embassy. Edgar generously has sworn to Lucy to forego his oath of vengeance upon her brother for his evil deeds against him and they are pledged to each other.

Henry resorts to desperate methods to gain his end. He intercepts Edgar's letters, and, finally, when Lucy's mind is fit to harbor suspicions, he shows her a forged letter to prove her lover's infidelity. With this, his plea that only her marriage with Bucklaw can save him from the executioner, falls with greater force and she consents to offer herself as a sacrifice. The marriage papers are scarcely signed, however, when Edgar suddenly appears to claim his bride and Lucy confesses what she has done. In a fury of grief and anger, he tears his ring from her finger, tramples the marriage contract under foot and having challenged her brother, leaves with many imprecations upon the traitorous house of Lammermoor.

At night an ominous sound is heard in the apartment of Lucy and her husband and the attendants rushing in, find the bride, still in her wedding robes, with a dripping dagger in her hands. She has gone mad and has stabbed Lord Arthur, who is dying. After a little while the realization of her dreadful deed comes to her and the weight of her remorse kills her. Edgar, waiting among the tombs of his ancestors for the time of his duel with Henry to arrive, hears the tolling bells from the castle and learns of the tragedy from a mournful company of departing wedding guests. Disconsolate through the death of Lucy, he commits suicide.

"Lucia di Lammermoor" is the only one of Donizetti's operas that can be said to retain permanent place today in the operatic repertory of countries outside of Italy. It is the beloved of colorature sopranos, the role of Lucy affording unequalled opportunities for the display of vocal agility and tonal beauty. The first aria "*Regnava nol silenzio*" ("Silence lay sleeping") sustained and serene in character, followed by the "*Quando rapita in estasi*" ("When

all my heart in ecstasy"), which is florid and showy, the duet with Henry in the second act and the great "Mad Scene" which makes the highest possible demands upon a singer's technical abilities and permits the most unbounded display of voice and facility, these are numbers which put to the test the powers of the soprano singing the role of Lucy and which alone suffice to keep the opera permanently in the repertory. The final scene for Edgar supplies a similarly grateful chance for the tenor, while arias in the first and second acts give the baritone who sings Henry an opportunity to prove his worth. The sextet which follows the reappearance of Edgar after the marriage contract has been signed is acknowledged to be the masterpiece of the entire work. It is of unfailing beauty throughout and is of real dramatic intensity. It rings true and has few equals in the range of opera, whether the opera be Italian, German or French. Donizetti's music has been liberally criticized because it frequently is light and cheery when the text to which it is set is strikingly somber and lugubrious. The wealth of melody in the score and the freshness and beauty of that melody have kept the opera ever acceptable to the public, however, and its retention in the standard repertory seems assured for a long time to come.





## LES HUGUENOTS

“Les Huguenots” or “The Huguenots,” a grand opera in four acts, the score by Giacomo Meyerbeer and the libretto by Scribe and Emile Deschamps, was first presented at Académie in Paris, Feb. 29, 1836. It has since, owing to its great popularity, had numberless performances but occasionally has been prohibited on account of its plot, the Bourbons being among those who object to it.

### CHARACTERS.

Count de St. Bris, a Catholic nobleman.

Valentina, his daughter.

Marguerite de Valois, betrothed to Henry of Navarre.

Urban, Marguerite's page.

Count de Nevers, a Catholic, betrothed to Valentina.

Raoul de Nanges, a Huguenot captain.

Marcel, Raoul's Huguenot servant.

De Cosse.

De Bretz.

Meru.

Tavannes.

Maurevert.

Chorus of Catholic and Huguenot soldiers and women,  
maids of honor, nobles and gentlemen, students,  
night-watch, populace and monks.

The action takes place in Paris and Touraine in 1572, just previous to and during the massacre of St. Bartholo-

mew. The drama is concerned with the personal motives and passions which led directly to that most horrible affair of all history. The De Medicis and the Huguenot leader, Admiral Coligny, apparently have made peace and, in a moment of calm preceding the storm, we first meet the hero, Raoul de Nanges, and his faithful Marcel in the Catholic stronghold, the castle of the Count de Nevers. There is a banquet in progress and the talk turns to sentimental themes, each guest being required to give the name of his lady-love. This Raoul cannot do for the simple reason that he is ignorant of the identity of the woman who has engaged his affections. In a lull in the revelry he tells of a fair girl he once rescued from the rude attentions of a carousing band of students, of her gratitude and of her beauty and graciousness, which he cannot forget. Marcel is not pleased to find his master so content in Catholic company and, half in warning, he sings for the revelers a fanatical Huguenot ballad. At this juncture, a lady comes to interview De Nevers and the breathless Raoul recognizes the unknown object of his love. He is grievously disappointed, as he can look upon her coming in this fashion only as an indication that she is not worthy of his respect. The truth of the matter is that she is Valentina, daughter of the Catholic Count de St. Bris, the promised bride of De Nevers, whom she does not love and whom she has come to implore to set her free. Meantime, Catherine de Medici's daughter, Marguerite of Valois, believes that she has discovered a plan which may tend to ease the ominously strained relations existing between the Catholics and Protestants. She will effect a union between the popular Huguenot Raoul and Valentina, daughter of a representative Catholic family. Since the lady wishes to be free from her former engagement, the matter presents less of difficulty. The Queen sends her page to summon Raoul to her presence. He listens to her project and consents to be party to it but when he discovers Valentina to be the lady he just has seen at De Nevers' house, he refuses to enter into an engage-

ment, which before the arousing of his suspicions, would have made him supremely happy. The proud Count de St. Bris, deeply indignant at the insult, challenges him but Queen Marguerite prevents the duel.

The marriage of Valentina and De Nevers is urged with renewed vigor and the girl goes to pass the day in supplication at the chapel. Raoul has challenged St. Bris and the latter plans to fight him with poisoned weapons and thus to assassinate him. Valentina overhears the plotting and manages to warn Marcel of the danger. He, with a party of Huguenots, lies in wait, to aid Raoul when the conflict begins. The contestants meet and a general fight is about to take place when Queen Marguerite appears and again prevents it. Raoul then learns the truth concerning Valentina's love for him and the reason for her visit to De Nevers. But the knowledge comes too late, for the wedding festivities are begun, the bridegroom and his friends having already arrived, and Valentina and De Nevers depart for the marriage ceremony. Raoul visits Valentina for a last farewell. They are surprised by the entrance of St. Bris, De Nevers, the priests and the Catholic conspirators. Raoul hidden by Valentina, overhears the plans for the St. Bartholomew massacre and, unmindful of her entreaties, rushes out to warn his friends and fellow Huguenots. He first seeks Marguerite and the King to implore their aid but the massacre is already under way, Admiral Coligny has been shot from a window of the palace and the Huguenot dead are lying in the streets. Raoul at last finds himself at the door of a church to which many of his brethren have fled. Here he meets the wounded Marcel and learns of the death of De Nevers. Here, too, comes Valentina seeking him and willing to accept his fate. Marcel blesses and unites the lovers, and chanting together the Lutheran hymn, "Ein' feste Burg," they go forth to perish in the massacre.

"The Huguenots" which, in the United States and England, is usually given in curtailed form, the performance ending with the duet for Raoul and Valentina in the fourth

act, is generally acknowledged Meyerbeer's masterpiece. It contains many pages which are of true dramatic power and undeniable operatic effectiveness but also many which are trivial, bombastic and banal. It permits of indulgence in virtually unlimited stage spectacle and display and the employment of a showy cast of principals, hence its popularity in this country and England.

The music is much of it pompous and insincere, but popularly admired in the score are Raoul's romanza "*Più bianca del velo*" ("*Fairer than the fairest lily*"), sung in the opening act to the obbligato of a viola d'amore; Marcel's "*Piff, Paff*," in which he describes battles he has seen; the familiar "*Page's Song*," "*Nobil donna*" ("*Noble is the lady fair*"), sung by the Queen's page Urban; Marguerite's florid "*Aquesta voce sola*" ("*For at that word of Power*"); the duet for Marguerite and Raoul; the "*Rataplan*" and "*Ave Maria*" choruses in the third act (brilliant examples of Meyerbeer's love for show and contrasts); the duet for Valentina and Marcel; the ballet and wedding music with which the third act closes; the sonorous "*Blessing of the Swords*" in the scene of conspiracy, and the great duet for Valentina and Raoul, the finest number in the entire score and one which shows Meyerbeer's powers at his best.

## THE POSTILION OF LONGJUMEAU

"The Postilion of Longjumeau," a comic opera in three acts, music by Adolphe Charles Adam and text by De Leuven and Brunswick, was presented at the Opéra Comique, Paris, Oct. 13, 1836.

### CHARACTERS.

#### In the First Act.

Chapelou, the postilion.

Bijou, a wheelwright.

Marquis de Courcy, Chamberlain to Louis XV.

Madelaine, mistress of the village inn.

Peasants, male and female.

#### In the Second and Third Acts.

Chapelou, under the name of St. Phar, principal tenor at the grand opera.

Bijou, under the name of Alcindor, the primo basso.

Marquis de Courcy.

Madelaine, as Madame de la Tour.

Rose, Madam's maid.

Singers and coryphées at the opera, neighbors and friends of Madame de la Tour, soldiers, domestics.

Time, 1776 and 1786. Place, the village of Longjumeau and Paris.

The quaint little story of this opéra is as follows: Chapelou has just married a young peasant girl, Madelaine, who lives in the post-house at Longjumeau. According to a provincial custom, the bride and groom are separated, the

former seized by her friends and taken away and the latter commanded to entertain his comrades with a song. This he is well fitted to do, for he has a splendid voice. There is in the hostelry at the moment the Intendant-General of Louis XV., who is in quest of a tenor for the opera at Paris and he decides to gain the bridegroom for his own. Chapelou is so dazzled by his picture of the wealth and glory awaiting him, that he consents to abandon his bride and to go and claim them. He entrusts the task of telling Madelaine of his departure to Bijou, who is jealous of him for winning her. He then drives away.

The lady, however, is but little consoled by his promise to return. She quits Longjumeau and goes to live with an old aunt, who dies and leaves her a fortune. She educates herself and ten years later, with many added charms, a high position and the name of Mme. Latour, goes to Paris to punish her husband, whom she cannot forget. Madelaine recognizes St. Phar, the lion of the Grand Opera, as the one-time postilion of Longjumeau. She is presented to him and receives his entire approval. He wishes to marry her but hesitates at bigamy and finally hits upon the scheme of having Bourbon, a chorus singer at the opera, assume the garb of a priest and perform the ceremony. This is brought to naught by the bride, who locks Bourbon up and secures the services of a genuine ecclesiastic. The Marquis de Courcy, who has designs on the hand of Mme. Latour, soon discovers that St. Phar is a bigamist and has been arrested. But Madelaine saves the day by coming forward in her peasant dress and the sorry hero finds that he has only remarried his own wife, who forgives him for his perfidy and all ends well.

The opera is tuneful, witty and graceful, the story affording a happy vehicle for Adam's rollicking fun. He produced over fifty operatic works but this is the best of them.

The favorite numbers are, in the first act, Madelaine's song, "Husband ever dear;" the famous postilion song, sung



by Chapelou with whip snapping accompaniment; Madelaine's air from the balcony, "Come, come, my love to me;" in the second act, the humorous rehearsal scene, which includes Chapelou's "Beneath a spreading tree" and Alcindor's (Bijou) "The Primo Basso, yes, am I." In the third act, the most interesting passage is the trio, or rather duo, sung by St. Phar and Madelaine, the latter impersonating in the dark both the peasant maid and the great lady, much to the bewilderment of her husband.



## BENVENUTO CELLINI

“Benvenuto Cellini,” an opera in two acts, with music by Hector Berlioz and text by Wailly and Barbier, was first produced in Paris in 1838.

### CHARACTERS.

Benvenuto Cellini, a Florentine goldsmith.  
Giacomo Balducci, the Papal treasurer.  
Fieramosca, the Papal sculptor.  
Cardinal Salviati, an officer of the Court of Rome.  
Francisco,  
Bernardino,  
head workmen of the studio of Cellini.  
Pompeo, a bravo, the friend of Fieramosca.  
An Innkeeper.  
Teresa, daughter of Balducci.  
Ascanio, the pupil of Cellini.  
Pantomime personages.  
The counterfeit treasurer.  
Harlequin.  
Punchinello.  
Columbine.  
Two fighters.  
Servants and neighbors of Balducci, metal workers,  
founders, maskers, Roman archers, monks, members  
of the Cardinal's suite, people.

The scene is laid in Rome of the Sixteenth Century on Monday, Shrove Tuesday and Ash Wednesday. Benvenuto

Cellini, the celebrated Florentine sculptor, has been summoned to Rome on professional business. He is in love with Teresa, the daughter of old Balducci, the Papal treasurer, but the girl's hand is sought by Fieramosca, the Papal sculptor. The father favors the latter, declaring that he would a thousand times rather hang than have Cellini for a son-in-law, but, as sometimes happens, the daughter does not reflect the paternal inclinations. On the day upon which the story opens, the father and daughter have been discussing the two suitors and Balducci departs to calm his ruffled feelings in the open air. Cellini calls and is delighted to find Teresa alone. She tells him of her father's predilection for his rival and Cellini proposes an elopement. They plan to put this idea into execution on Mardi Gras evening at the Piazza di Colonna, where Teresa shall be met by a monk in a white cowl (Cellini), accompanied by a brown Capuchin friar (his pupil Ascanio). They will then fly to Florence and will there be happy evermore.

They say good-by, with many vows not to fail each other on the morrow, little suspecting that Fieramosca, hidden near, has overheard everything. Balducci returns and Cellini manages to depart and yet avoid the paternal eye. But Fieramosca is not so fortunate and he finds his presence in the house at this late hour remarkably difficult of explanation. Balducci opens the window and calls for help to punish the libertine and a swarm of servants and neighbor women coming, armed with lanterns and brooms, make life miserable for the sculptor until he manages to escape down an unguarded passageway.

The next scene shows Cellini, with his pupils and companions, making merry at the tavern. They overlook the fact that they have no money to pay for the wine but the innkeeper brings this condition forcibly to their minds. Cellini is trying to find a way out of the embarrassment when Ascanio appears and is called upon for assistance. He agrees to deliver the gold sent by the Pope to recompense Cellini for the statue of Perseus, upon which he is

engaged, if the promise be given that the work shall be completed by the morrow. This promise Cellini gives but when Ascanio hands over the money, the sum is so paltry that there is general indignation. They easily trace this niggardliness in payment to the influence of the parsimonious Balducci and decide to caricature him at the pantomime that evening. Meantime, Fieramosca and his friend Pompeo, the bravo, have planned to assume the disguise of Cellini and Ascanio and to carry off Teresa.

The play at Cassandro's Theatre proves a great success. Balducci and Teresa are present and the former is by no means flattered to find himself the hero of a piece called "King Midas, or the Ass's Ears." He watches the play with rising anger until, at some especially choice compliment, he loses command of himself and rushes upon the stage, brandishing his cane. Cellini takes advantage of the fracas to approach Teresa but Fieramosca chooses the same moment and a fight ensues, in which Pompeo is stabbed by Cellini in self-defense. Cellini is arrested but cannon-shots are fired to announce Ash Wednesday, the carnival lights are extinguished and in the sudden darkness he manages to escape. Balducci seeing a white-garbed monk and thinking him the culprit, hands him over to the police. It happens to be the luckless Fieramosca. Meantime, Teresa is conducted by Ascanio to Cellini's workshop.

Here the second act, which takes place on Ash Wednesday, is played. A plaster cast of Cellini's Perseus is seen and the molders are busily at work. But the master is absent and Teresa is in an agony of apprehension.

Cellini arrives, his white garb spattered with blood, and tells of his hairbreadth escapes. He declares it to be an immediate necessity for him to leave the city but Ascanio in consternation reminds him of his promise to have the statue finished the next day. Cellini jauntily consigns the statue together with the Pope and the law, to the devil. Balducci and Fieramosca arrive inopportunely and the father calls upon his prospective son-in-law to destroy the wretch

but upon Cellini's promise to "help him into Hades" if he tries, Fieramosca shows the white feather.

The Cardinal enters to see how the statue is progressing. Seeing that Cellini has been dilatory, he declares that another shall finish it, and Cellini replies that rather than give it into another's hands he will shatter it into bits. He is raising his hammer to make good his word when the frightened Cardinal promises him whatever he wishes if he will desist. He promptly asks for absolution, for Teresa, and for an opportunity to finish the statue. The Cardinal grants him until evening to finish the work, with hanging as an alternative. It is already late and everybody, Cellini included, regards his fate as sealed.

They set to work, however, but the men work only half-heartedly and Cellini tries vainly to start a gay tune for inspiration. No great additional encouragement is afforded by the arrival of Fieramosca, and two officers with huge rapiers, who watch proceedings and repeat Cellini's words, "I come to help you into hell." The work goes on madly. The shop is a scene of breathless hurry. The gold is melting in the furnace and the workmen come to demand more metal. Cellini's heart sinks and Teresa is in terror but Cellini saves the day by sacrificing his other masterpieces which are consigned to the furnace. Perseus is achieved and Cellini wins. The Cardinal grants him pardon, and his one-time enemies, Balducci and Fieramosca, add their voices to the general rejoicing.

"Benvenuto Cellini," Berlioz' first opera, was withdrawn after three representations but in recent years has had a number of successful revivals.

Notable numbers in the score are the overture, which was written later and which, under the title of "La Carnival Romain," has frequent performance in the concert-room; the terzetto of the first act; Teresa's aria, "Entre l'amour et le devoir" ("Between my love and my duty"); the goldsmith's chorus sung in the Place Colonne, "La terre aux beaux jours" ("The earth on days so fair") "Cette somme



t'est due" ("This the sum that's due you"), sung by Ascanio; Fieramosca's number, "Vive l'escrime!" ("Hail to the Sword"); the love duet of Cellini and Teresa, "Ah! le ciel, cher époux" ("Ah! 'tis heaven, dear love") and the music of the Carnival scene.



## CZAR UND ZIMMERMANN

"Czar und Zimmermann" ("Czar and Carpenter"), or "Peter the Great in Saardam," a comic opera in three acts with text and music by Gustav Albert Lortzing, was first presented in Berlin in 1839.

### CHARACTERS.

Peter the Great, Emperor of Russia, masquerading under the assumed name of Peter Michaelow, a carpenter.

Peter Ivanhoff, a Russian carpenter.

Van Bett, Burgomaster of Saardam.

Maria, his niece.

Mrs. Brown.

Admiral Lefort, Russian ambassador.

Lord Syndham, English ambassador.

Marquis de Châteauneuf, French ambassador.

Chorus of carpenters and inhabitants of Saardam.

Peter the Great of Russia, weary of pomp and circumstance, has disguised himself as a carpenter, has assumed the name of Peter Michaelow and has come to Saardam in Holland, where he is employed as a ship-builder. By his side labors Peter Ivanhoff, a deserter from the Russian army. The opening scene shows the carpenters at work and singing of their contentment. Ivanhoff would share in the general peace of mind except that the wiles of Maria, who has stolen his heart, prove sadly disturbing at times.

Her uncle, Van Bett, the burgomaster, makes his appearance and in an aria, unblushingly confides his merits to the world. His importance in municipal matters weighs upon him heavily and his appreciation of his own subtlety and powers of stratagem is complete. In such veiled allusions as "I and the law are known to be the same," and "Indeed, my wit is never failing," his modesty reveals itself.

It develops that the English ambassador, Lord Syndham, has entrusted him with the task of searching out a Russian carpenter named Peter. Syndham, by the way, has been sent by his government to find the Czar and to press him to agree to certain important matters. In case the agreement is not forthcoming, Peter is to be seized and imprisoned. The French ambassador, the Marquis de Châteauneuf, has come on a similar mission to Saardam, the report that the Czar is there in disguise having been widely circulated. Van Bett is aghast to find two Russian Peters but with characteristic infallibility, he discerns a way out of the dilemma, choosing Ivanhoff because of his more villainous countenance and introducing him to Syndham. The Marquis is more successful, for he surprises the Czar into a betrayal of his identity by announcing serious Russian reverses. The Marquis, by the way, has also fallen victim to Maria's charms and makes ardent love to her.

A threatened rebellion at home making the Czar's immediate return advisable, Lefort, his ambassador, comes to fetch him. The interest develops around two conferences at a public house. At one table are seated the Czar, Lefort, and the French ambassador, at another Ivanhoff, Syndham and Van Bett, the curiosity of the last being keenly roused by such expressions from the lips of the Englishman as "sire," and "majesty." The real Czar has acceded to the requests of the French ambassador, the only problem remaining unsolved being how to take a safe departure without the knowledge of the English. Syndham, earnestly conferring with the mock Czar, fancies that he had scored a diplomatic

victory, for Ivanhoff, to save himself, agrees to everything and is rewarded with a passport.

Van Bett is upset by the presence in town of three such active strangers as the ambassadors and his sensibilities are hurt by the fact that Syndham has forgotten to pay him for his invaluable services in finding the Czar. His unrest evolves into an attempt to make an arrest. Overwhelmed to learn that his three principal suspects, the ambassadors, are men of rank and importance, he turns upon the Czar and Ivanhoff and the act ends in great excitement, the true Czar pushing Van Bett over the table.

Act III finds Van Bett in the midst of preparations for a reception in honor of Ivanhoff, whom he now thinks to be the Czar. Ivanhoff and Maria plan a surreptitious departure and the former, tired of glory and finding it possible to circumvent Van Bett, determines to make use of his passport. The real Czar, having discovered the existence of this valuable document, gets it by strategy, giving Ivanhoff another paper with orders not to open it until an hour has elapsed.

At the reception, while Van Bett is directing the performance of an original musical composition with great self-satisfaction, the reports of cannon are heard and in the distance is seen a ship, upon which may be discerned the forms of the Czar, Lefort and the French ambassador, taking an unannounced departure on Ivanhoff's passport. That worthy hastily opens his supposed passport to find instead his appointment to an important position near the Czar and the royal consent to his marriage with Maria.

"Czar und Zimmermann" is a stock piece in every German theatre. The principal numbers in the first act are: The Carpenter's song, "Grip your axe;" Maria's song, "Ah! jealousy is a bad companion;" Van Bett's aria, "Ah! Sancta Justitia, I shall go raving;" and the duet of Van Bett and Ivanhoff, "Shall I make a full confession?" In the second act occur the chorus, "Long live joy and pleasure;" the tenor romanza, "Fare thee well;" the sextet, "The work

that we're beginning" and Maria's bridal song, "Charming maiden, why do blushes." In the last act are the aria and chorus, "To greet our hero with a stately reception;" and the Czar's song "In childhood, with crown and with scepter I played."



## LA FILLE DU REGIMENT

"La Fille du Régiment" or "The Daughter of the Regiment" is a light opera in two acts, with music by Gaetano Donizetti and text by Bayard and St. Georges. It was produced at the Opéra Comique, Paris, Feb. 11, 1840.

### CHARACTERS.

Marie, vivandière of the Twenty-First, "Daughter of the Regiment."

Marchioness de Berkenfield, mother of Marie.

Tony, an old sergeant of the Twenty-First.

Duchess of Crackenthorp.

Corporal Cartouche.

Hortensius.

Pontoon.

Gillian, a peasant.

Soldiers, peasants, a notary.

The scene of this merry opera is laid in the Tyrol during its occupation by the French in 1815. Marie, when a baby, was picked up by Sergeant Sulpice on the battle-field after an encounter and has been faithfully cared for by the soldiers, though rocked in a cap of steel in lieu of a cradle and lulled to sleep by rolling drums. She has now grown to womanhood and assumed the dignity of vivandière being claimed as the "adopted daughter" of the gallant Twenty-First Regiment. Tony, a Swiss peasant, who has saved Marie from a fall over a precipice, is in love with her and tries to

join the regiment to be near her. He is arrested as a spy and sentenced to be hanged but is speedily turned into a hero by the girl's story of her rescue. A member of the regiment, he makes an opportunity to woo its daughter, and finds his reception hearty. The soldiers grow as fond of him as they are of the mischievous, spirited Marie and resolve to assist him in his suit. But just as everything seems most auspicious, the Marchioness of Berkenfield appears inopportunately and claims that she is Marie's aunt, giving as proof a letter taken from the foundling which Sergeant Sulpice has carefully preserved. The Marchioness announces her intention of taking the girl home with her and flouts the idea of Tony as a nephew-in-law. Marie is in despair at the thought of being torn from her dear regiment and her dearer sweetheart and submits to her aunt's arrangements with very bad grace. The regiment is just as reluctant to lose its pretty vivandière. This time alas, Tony cannot follow her without being a deserter.

The scene shifts to the chateau of the Marchioness where, surrounded by tutors of every description, poor Marie is seen undergoing the process of education. Between dancing-masters and music-masters, the girl, once untrammelled by conventions, is well-nigh distracted. On one occasion her aunt bids her sing an elegant romanza, which she begins in exaggerated style but before she is half through, to the great disgust of her relative, she forgets herself and swings into the spirited rataplan. Her aunt has succeeded in betrothing her to a nobleman but it is only Tony who occupies her thoughts. When most deeply wrapped in despair, she hears the familiar sound of martial music and finds that the beloved Twenty-First Regiment has arrived, with Tony riding at its head as colonel. He again presses his suit but finds the cruel Marchioness proof, even against epaulettes. An elopement is agreed upon but is detected by the Marchioness, who to gain her point reveals the fact that she is Marie's mother and not her aunt and the girl hesitates to disobey the maternal will.

Finally, when Marie, broken in spirit, is about to consent to sign the marriage contract with the son of a neighboring duchess, her mother is so touched by old military associations and her daughter's grief, that she makes a sacrifice of her own pride and ambition and gives her daughter's hand to the faithful Tony.

The part of Marie was the delight of Sontag, Lind, Albani and Patti and has been a favorite with later celebrated singers. "The Daughter of the Regiment" is one of the most frequently revived of Donizetti's many operas. Its Italian melody and French spirit make an irresistible combination and its military setting further adds to its charms.

Among its stirring and piquant numbers are the overture; the tyrolienne, "Suppliant to your knees;" the duet between Marie and Sulpice, "The Rataplan;" the solo, "Salut à la France;" Marie's song of the Regiment, "All men confess it;" chorus of soldiers, "We have come our child to free" and Marie's duet with Tony, "No longer can I doubt it."



## LA FAVORITA

"La Favorita" is a grand opera in four acts. Its music is by Gaetano Donizetti and its text by Alphonse Royer and Gustave Waez. In its present form it was first produced at the Académie, Paris, Dec. 2, 1840. It is adapted from a drama of Baculard-Darnaud, "Le Comte de Comminges."

### CHARACTERS.

Alphonso, King of Castile.

Fernando, a young novice of the Convent of St. James.

Don Gaspar, the King's Minister.

Balthazar, Superior of the Convent of St. James.

Leonora, the King's favorite.

Inez, her confidante.

Courtiers, guards, monks, pilgrims, attendants, ladies of the court, Spanish maidens.

The scene is laid in Spain, and the opera opens as Fernando, a novice, is about to take monastic vows. His prospective renunciation of the world is suddenly made distasteful to him by the sight of a beautiful woman at her devotions. He falls so desperately in love that he confesses his plight to Balthazar and, renouncing his vows, goes out into the world. Balthazar warns him that he will regret his act and that he will return to the cloister to hide his shame and sorrow.

The woman who thus has wrought havoc in his life is Leonora de Gusman, the favorite of Alphonso XI., who frequently visits her in her retreat on the island of St. Leon, and who desires to cast aside his own queen to marry her. Of all this Fernando is, of course, wholly ignorant. He discovers her asylum and there makes haste to declare his passion which, he finds, is returned. She refuses to go with him at once but asks him first to win military honor for her sake. With the commission which she has secured for him from the King, he goes forth to fight against the Moors. From the pomp and circumstances by which she is surrounded, he is led to fear that Leonora is of royal blood and far above his aspirations.

He is successful in winning the glory Leonora has desired and comes back from the wars to claim her hand. Alphonso, over whose head has been placed the threat of the Papal anathema unless he give up Leonora forever and renounce his plan of divorcing his queen, is ready to give Leonora to Fernando. She, feeling that her former relations with the king make her unworthy to wed the man she loves, sends a letter confessing everything, and begging forgiveness. Alphonso intercepts this letter to Fernando and the marriage takes place.

Fernando discovers the disgrace which has overtaken him only when the courtiers shun and scorn him after the wedding. In despair and consternation he renounces all his honors, breaks his sword and returns to the cloister. Thither Leonora follows him and dies at his feet. As Balthazar bids the priests pray for the dead woman, Fernando murmurs,

O Heaven! tomorrow those same prayers will be spoken for me.

"La Favorita," although rarely sung nowadays outside of Italy and France, contains a wealth of melody which entitles it to a place among the most notable of the Donizetti scores. Fernando's aria, "Una Vergine" ("A Vision") in the first act, wherein he describes Leonora's beauty, is of



rare lyric loveliness, while his "Sperto gentil" ("Spirit of Light") in the fourth act is one of the most exquisite romanzas for tenors ever written. Leonora's "O mio Fernando" in Act III has been heard the world over from contraltos, both noted and otherwise, and is still admired. The music of the threat of the Papal anathema, sung by Balthazar in the second act, and of the great finale which follows it are among the most truly dramatic pages Donizetti has left us.



## LINDA DI CHAMOUNI

"Linda di Chamouni," a grand opera in three acts with text by Rossi and music by Gaetano Donizetti, was first produced at the Kärnthnerthor Theatre, Vienna, May 19, 1842.

### CHARACTERS.

The Marquis de Boisfleury.

Charles, Viscount de Sirval.

The Prefect.

Antonio Loustôt, a farmer, father of Linda.

Pierotto, a Savoyard.

Steward of the estate.

Linda.

Maddalena, Linda's mother.

Male and female Savoyards and children.

Scene, Chamouni and Paris, about 1760.

Antonio Loustot and his wife, Maddalena, are poor but honest farmer-folk who reside in the valley of Chamouni. They possess an only daughter Linda who is remarkably beautiful. A young painter named Charles, of whom they know very little, has wooed her successfully. At the opening of the opera, we learn that the family, on account of decaying fortunes, will find it necessary to surrender the farm which they have occupied for many years under the ownership of the Marchioness de Sirval.

Their fears are quieted by the Marquis of Boisfleury, the brother of the Marchioness, who makes lavish proffers of friendship and promises to intercede with his sister, their landlady. Boisfleury, however, is an old rogue and has an ulterior motive, viz., to gain dishonorably the handsome daughter Linda. The prefect of the village sees into his designs and to remove the girl from the danger which threatens her, he advises her parents to allow her to accompany a party of peasants who are going to Paris for the winter season, in accordance with their yearly custom. The prefect promises that she shall lodge at the house of his brother. Her parents consent and Linda sets out under the protection of Pierotto, a worthy villager.

On the way, by some mischance, Linda is separated from her protector and to her dismay, she learns, when she finally arrives in Paris that the prefect's brother is deceased. Her lover Charles has followed her. He now discloses the fact that he is the Viscount Sirval, son of the Marchioness, and nephew of the Marquis de Boisfleury.

He renews his promises of marriage and Linda, who is quite helpless, allows him to establish her in handsome apartments. While in this questionable situation, the Marquis spies her out and renews his insults but is effectually repulsed. Pierotto also finds her and, at last, her father. Despite the promises of the Marquis, he has been forced to abandon his farm and, wandering to Paris, he comes to ask her bounty. When he finds that it is his daughter who is living in such state, he doubts her purity and leaves her with malediction. The Marchioness, meantime, has discovered her son's infatuation, and in her anger vows to visit her displeasure severely upon the girl, unless her son marries the eligible person she has selected. Charles feigns consent to this in order to save Linda who believes herself deserted and goes mad. In this sad condition, she is taken back to her native valley, where it transpires that the Marchioness has relented, and has consented to the union of her son and the lovely peasant girl. At the sound

of the voice of her lover, Linda's reason returns and the opera ends joyously.

Among the numbers of this once popular work are Antonio's song, "Here in our own native valley;" "Light of my Soul, I turn to thee," sung by Linda; Pierotto's ballad, "For her mother, a daughter wandered;" the duet of Linda and Charles, "Haste to console me, happy day;" solo of the Marquis, "It were unpleasant;" Charles' song, "If thus the world;" the Marquis' song, "She's as pure as a lily;" Charles' appeal, which dissipates Linda's madness, "'Tis the voice which first sweetly" and the final duet of Linda and Charles, "Ah now the painful dream hath ended."





## RIENZI

"Rienzi, The Last of the Tribunes" is a tragic opera in five acts, with score and libretto by Richard Wagner. The story is based upon Bulwer's novel "The Last of the Tribunes." It is the first of the Wagnerian operas to be included permanently in repertory and was produced at the Royal Opera House, Dresden, Oct. 20, 1842.

### CHARACTERS.

Cola Rienzi, the last of the Roman Tribunes.

Irene, his sister.

Steffano Colonna, head of the House of Colonna.

Adriano, his son.

Paolo Orsini, head of the House of Orsini.

Raimondo, Papal Legate.

Baroncelli,

Cecco del Vecchio, { Roman citizens.

A Messenger of Peace.

Foreign ambassadors, Roman nobles, citizens, messengers, priests and monks of various orders, Roman trabants.

The action takes place in Rome of the Fourteenth Century, at a time when the peace of the city is disturbed by the dissension existing among many of its prominent families. The houses of Colonna and Orsini are actively engaged in this civil warfare. The opera opens at night in a street near the church of St. John Lateran. Orsini, a

patrician, accompanied by his friends, is discovered attempting to abduct Irene, the sister of Rienzi, who is the Papal Notary, a dreamer and a patriot. As the aristocratic ruffians are about to rush away with their beautiful prey, Adriano of the rival house of Colonna comes upon the scene with his associates and, observing the disturbance, joyfully seizes the opportunity to join in the fight. His desire for the combat is intensified when he discovers the identity of Irene, with whom he is in love. He succeeds in tearing her from the Orsinis.

The noise of the conflict brings many to the street and among these is Rienzi, who, when he learns of the insult to his sister, chides the combatants indignantly for the degradation to which they have brought the noble old city and vows vengeance. Adriano, though patrician, is influenced by his love for Irene and resolves to throw his fortunes with her brother. The nobles wishing to settle the question of supremacy once and for all, arrange for a general encounter on the morrow, to take place just outside the city, but Rienzi overhears their plans and has the gates closed upon them, allowing none to re-enter until they have taken an oath to keep the peace. He is hailed by the people as Liberator and Tribune.

In the second act, Rienzi's plans having succeeded, the patricians appear at the capitol and sue for pardon from the new Tribune. Adriano knowing that their humility is a ruse, and that a conspiracy to kill Rienzi is on foot, tries to warn him. Festivities are arranged to celebrate the reconciliation and during their progress young Orsini rushes upon Rienzi with his sword but the Tribune is saved by a steel breastplate which he wears beneath his toga. The offending nobles are sentenced to death, the people clamoring loudly for their execution, a verbose blacksmith, Cecco, being the chief spokesman. Adriano, whose father is among the condemned, sues for clemency and Irene adds her pleas to his. Moved by them, Rienzi, who resents the personal attack less than the blow aimed at Roman liber-

ties again offers pardon in exchange for submission. Again they take the oaths but with no thought of keeping them.

In the third act, the patricians have thrown off all pretense and are drawn up in battle array before the gates of Rome, which they are preparing to enter with fire and sword. The people call upon Rienzi to save them and he, marshaling his forces, rides to the gates, escorted by the Roman troops. Adriano of the divided heart throws himself in front of the Tribune's horse and pleads for mercy, this time to no avail. In the battle, the tide of fortune goes with the plebeians and among the slain is Adriano's father, over whose body the young man vows vengeance.

In the fourth act, which again is laid in front of the Lateran Church, the tide of public favor is found suddenly to have ebbed away from Rienzi. The nobles have won to their side the Pope and the Emperor and with both church and state hostile, the fickle Roman public becomes dissatisfied with its leader. Cecco and his kindred spirit, Baroncelli, raise the cry that Rienzi has been treacherous. The people accept his view, especially when they learn of Adriano's apostasy. The cry now is "Down with Rienzi." He addresses them in words of such high nobility that he almost has won them back when the church doors open and the Papal Legate appears to read the bill excommunicating him. The people are horror-stricken and flee. Only Irene clings to Rienzi in his humiliation, resisting Adriano's entreaties to come with him.

In the last act, Irene, in search of her brother, finds him in the capitol at prayer. He tells her that their cause is lost and bids her seek Adriano for protection. But even with hope dead, he still speaks in terms of golden eloquence of his love for Rome. Irene refuses to go and declares that she will die with him. She succeeds in lending him fresh courage and he goes forth once more to try to win the ear of the people. But the mob even now has surrounded the capitol with firebrands. Never faltering, he seeks a balcony

to speak a last word of patriotic admonition, but his voice is drowned in the din. Adriano sees Irene in the glare and comes to perish with them and the capitol falls in ruins over the last of the Tribunes and his friends.

In "*Rienzi*," Richard Wagner, reformer though he was destined to be, did not succeed in getting in anywise far away from the conventions of Italian opera as they existed at the time the work was created. He wrote with more brilliancy and showiness than even Meyerbeer had succeeded in achieving, but he used the same forms, viz., the aria, the concerted numbers, the elaborate finales and the set recitative, while the orchestra furnished accompaniment rather than serving as tonal illustrator of the action on the stage. The work found favor, however, and won for its composer the position of orchestral director at the Royal Opera in Dresden. Later on, Wagner himself regarded "*Rienzi*" with little liking and the opera now has interest chiefly as marking the starting point of its author's reformatory progress into the field of lyric drama.

Among the striking passages are the aria of the hero, "*Wohlan, so mag es sein*" (" 'Tis well, so may it be"); the terzet for *Rienzi*, *Irene* and *Adriano*, "*O Schwester, sprich*" ("O sister, speak"); the passionate duet of *Adriano* and *Irene*, "*Ergeht und lasst dich meinen Schutz*" ("He goes and leaves thee in my care"); the spirited chorus of people in the finale of the first act; the song of the messenger of peace; the elaborate ballet music; the battle hymn, "*Auf, Römer, auf, für Heerd und für Altäre*" ("Up Romans, strike for hearth and for your homes"); *Adriano's* great scena, "*Gerechter Gott*" ("Thou God of right") a number which still has frequent performance in the concert-room; *Rienzi's* prayer in the capitol, "*Allmächt ger Vater, blick herab*" and the duet of *Adriano* and *Irene*, "*Lebwohl, Irene*" ("Farewell, Irene").

## DER FLIEGENDE HOLLANDER

"Der Fliegende Holländer" or "The Flying Dutchman," a romantic opera in three acts with words and score by Richard Wagner, was first produced at the Royal Opera in Dresden, Jan. 2, 1843, with a Paris production the following year under the title of "The Phantom Ship." Had a hurricane not overtaken the vessel upon which Wagner made the voyage from Riga to Paris by way of London, "The Flying Dutchman" would probably never have been written. The fury of the storm suggested to the composer Heinrich Heine's poetical version of the legend, which he, with the consent of the Hebrew poet, afterward used.

### CHARACTERS.

Daland, a Norwegian captain.

Senta, his daughter.

Erick, a hunter.

Mary, Senta's nurse.

Daland's steersman.

The Dutchman.

Crew of the Norwegian vessel, crew of the flying

Dutchman's vessel, chorus of Norwegian maidens.

The hero of the opera is the Dutch captain, the Wandering Jew of the ocean, who, dowered with the spirit of persistence, swore when trying to double the Cape of Good Hope in a gale that he would accomplish his purpose



even though he might have to plow the seas forever. His rash words were overheard by Satan, who condemned him to sail until Judgment Day unless he could escape the decree by finding a woman who would love him faithfully until death. Once in every seven years he might go on shore to seek the woman of his salvation.

As the opera opens, the Dutchman's ship is seen with black masts and blood-red sails set, making its way into a Norwegian bay, for it is the expiration of a seven years' term. Daland, whose home is near, has preceded him. The two captains are favorably impressed with each other and the Dutchman makes bold to ask to be allowed to linger a few moments by the fireside of a home, promising wonderful gifts in return for this privilege. When he hears of the existence of the daughter Senta, he, hoping against hope that she may prove to be the faithful one, begs permission to woo her and Daland freely grants it.

The scene is changed to Daland's home, where the room is filled with the whirr of spinning-wheels. A number of neighborhood girls are at work at the direction of Mary, Senta's old nurse. Only Senta is idle and sits with her hands in her lap, dreamily gazing at the portrait of the Flying Dutchman which hangs upon the wall and whose sad story she has heard. The girls twit her on having fallen in love with a picture when a flesh and blood lover like Erick is at hand. She admits that she would be glad to give her love to save the man whose mournful fate has touched her heart and prays that he may appear to put her words to the test. Erick comes to tell her that her father has landed and is on his way home and lingers to relate a disagreeable dream he has had in which she has fallen in love with the original of the picture on the wall and, following him to sea, has been lost. Senta confesses to her jealous lover that she believes the dream to be a warning of her fate.

The door opens and Daland and his guest enter and Senta is transfixed to see the man of the portrait standing



before her in life. She can find no words of greeting, and her father bids her show a warmer hospitality. He speaks of the wealth of the guest and asks her to listen to his wooing. It is not the thought of the treasure which draws the heart of the gentle Senta to the handsome stranger but the thought of the benefit she may bring to him. He, in turn, speedily comes to feel for the unselfish girl so genuine a love that, remembering that if she fail in her faithfulness she must be accursed with him, he now is led to dissuade her from attempting to save him. But Senta remains firm in her purpose though he paints her life with him in gloomy colors. Since she falters not, the happy wanderer exclaims, in an ecstasy of joy,

She gives her hand. I conquer you,  
Dread powers of Hell, while she is true!

and the scene ends with the plighting of their troth.

The last act is on the seashore where the ships of Daland and the Flying Dutchman ride at anchor. On Daland's gaily lighted craft all is life and animation, but from the sombre ship of the wanderer no sound issues. Unawed by the deathlike silence, a party of maidens, who have come to bid farewell to Daland's departing crew, challenge the unseen sailors on the other ship to dance with them upon the strand, but to no avail.

At last the rising storm begins to whistle through the rigging. Blue lights hover about the masts of the Dutchman's ship and the sailors come on board to prepare for the departure, singing drearily of the captain and the maiden he must find. The activity is but momentary, however, and as the gloom resettles upon it, Senta comes, intent on following the Dutchman. She is followed by Erick, who implores her to listen to him, and to forget the stranger in favor of whom her father has unduly influenced her. As she listens, sorry for Erick but not shaken in her resolve, the Dutchman beholds them and misinterprets the girl's dejection into regret of her promise to him. Mad with grief and disappointment, he bids her farewell and hastens

to his ship. Senta pursues him, protesting her faithfulness. At first, he refuses to listen, but at last turns and announces himself as the accursed Flying Dutchman and warns her that she will do well to renounce him. Escaping from her clinging arms, he goes on board. Senta runs to a cliff and cries to him through the wind and waves that, though it be her last breath, she swears with it her unwavering faithfulness. But her voice is drowned in the tumult of the tempest, and as the ship fades from view she casts herself into the sea. At once the distant spectral vessel sinks, the storm ceases, and in the rosy glow of the setting sun are seen the transfigured forms of Senta and the Flying Dutchman floating toward heaven in each other's arms.

The overture, supplied by Wagner many years later with a more brilliant ending and somewhat richer scoring than it originally possessed, is an established favorite in the concert-room and is one of the finest portions of the opera. The stormy introductory music is followed by a bright chorus for the sailors and the tenor solo "Mit Gewitter und Sturm" ("Mid the Tempest and Storm"). The Dutchman's entrance number, "Die Frist ist um" ("The Term is Past") leads to a duet for the Dutchman and Daland.

The second act opens with the familiar "Spinning Chorus" for the women and is followed by Senta's ballad telling of the Dutchman and his fate. The orchestral music accompanying the meeting of the Dutchman and Senta and descriptive of their emotions, is the first example we have of Wagner's use of those instrumental means of dramatic and emotional expression, which, in his subsequent work, he employed so constantly and developed so elaborately. The duet for the Dutchman and Senta forms one of the most beautiful portions of the entire opera, and in the closing act the chorus for the sailors and the women and the duet between Erick and Senta are worthy of note.

## DON PASQUALE

"Don Pasquale" is an opera buffa in three acts with text and music by Gaetano Donizetti. It was first presented at the Théâtre des Italiens, Paris, on Jan. 4, 1843.

### CHARACTERS.

Don Pasquale, an antiquated bachelor.

Doctor Malatesta, the physician and friend of Don Pasquale.

Ernesto, nephew of Don Pasquale.

Norina, beloved by Ernesto.

A Notary.

Chorus of valets and chambermaids, majordomo, dress-maker and hair-dresser.

The scene of this gay and witty work is laid in Rome at the beginning of the Nineteenth Century, and enjoys the distinction of being of the best of Donizetti's lighter operas. The cast is small and the work too brief to require an entire evening for its performance, thus making necessary the employment of a ballet or of another short opera.

Don Pasquale is a rich old bachelor with a nephew Ernesto, who wishes to marry but does not fancy the desirable party picked out for him. Ernesto has fallen in love with the charming Norina and has no thoughts for other women. The uncle resolves upon a most piquant punishment. He will marry himself and disinherit the

recalcitrant young man. He confides the idea to Dr. Malatesta, who is also Ernesto's friend and the physician suggests a lady whom he represents as being his sister Sophronia, fresh from the convent and utterly ignorant of the "pumps and vanity of this wicked world." In reality, he has in mind Norina and a sham marriage contract. The lady consents to the plot and has much sport in rehearsing before the Doctor the bashful demeanor he has recommended. She has rather ingenuously admitted that she is mistress of all the arts of coquetry and when she is presented, her beauty and timid modesty easily win the old man's affections. The marriage contract is speedily signed and Don Pasquale is so pleased that he puts most of his fortune in the name of his bride. With this consummation, an amazing change comes over Norina. Her modesty is changed to worldliness; she makes magnificent arrangements for a new wardrobe, instructions are given to the servants for housekeeping on an extravagant scale and, with a grand air, she gives orders for a splendid dinner for at least fifty guests. The bridegroom is horrified to find half a year's income gone merely for hats and ribbons, and added to the lady's prodigality are all the attributes of a termagant.

On the very eve of the wedding, she insists on attending the theatre and she boxes her fiancé's ears when he ventures to disapprove. To make matters thoroughly unpleasant for the unhappy Don Pasquale, Norina drops a love-letter conveniently near for detection. From its contents, he concludes that she is unfaithful into the bargain and so orders her out of his sight.

Malatesta relents on viewing his abject distress. He reveals the true situation and advises Don Pasquale to let Norina go as he is not really married to her. Don Pasquale's delight at his escape is so great that he finds it easy to forgive Malatesta for his deception and his consent to the union of Norina and Ernesto is crowned with his blessing.

The opera abounds with melodious numbers but the world-wide favorite is the serenade. "Com' e' gentil," sung in the last act by Ernesto.





## THE BOHEMIAN GIRL

"The Bohemian Girl," an opera in three acts, is the composition of Michael William Balfe, with words by Bunn founded on the ballet "The Gypsy." It was produced at Drury Lane, London, Nov. 27, 1843.

### CHARACTERS.

Count Arnheim, Governor of Presburg.

Thaddeus, a proscribed Pole.

Florestein, nephew of the Count.

Devilshoof, Chief of the Gypsy tribe.

Arline, the Count's daughter.

Buda, her attendant.

Queen of the Gypsies.

Nobles, soldiers, gypsies, retainers, peasants.

The setting of the opera is Austrian. The first act opens upon the homestead of the Count Arnheim. The chase is about to begin and the Count, with his small daughter Arline and nephew Florestein, joins his retainers before the château. As they depart for the sport, Thaddeus rushes in, closely pursued by the Austrian soldiery. Devils-hoof and his gypsy band, arriving at this instant, overhear his expression of grief over exile and prevail upon him to join their nomadic band. He straightway brings favor upon himself and his new friends by rescuing Arline from a stag. The Count makes him an honored guest at the

feast but at his refusal to drink the health of the Emperor, the soldiers fall upon him. Devilshoof interferes and is imprisoned in the castle, as a consequence. Thaddeus, finding his welcome vanished, departs, but the unlucky banquet is again interrupted by the discovery that the gypsy has escaped and for revenge has taken with him the daughter of the host.

An interval of twelve years elapses between the first and second acts. Count Arnheim never has found a trace of Arline and mourns her as dead. The action opens in the gypsy camp which has been pitched near Presburg. It is evening and Arline, asleep in the tent of the gypsy Queen, is watched over by Thaddeus. The gypsies are bent upon their usual nocturnal raid. Florestein, who is returning intoxicated from a revel, proves the victim and is relieved of his valuables, among them a diamond-set medallion which Devilshoof carries off. The Queen of the gypsies appears and demands the restitution of everything but the medallion is for the time being beyond recovery. Meanwhile, in the tent, Arline has awakened and Thaddeus declares his love for her and finds it is returned. He points to the scar upon her arm and tells her the story of her rescue from the stag but does not disclose the secret of her birth. The Queen, who is in love with Thaddeus, at first displays her jealousy but afterwards concludes to appear to favor the affair, in order to secure her vengeance. The scene shifts to the city streets, where a fair is in progress. The gypsies are flocking thither. Florestein, attracted by Arline's beauty, insults her and is rebuked in no uncertain fashion. The Queen, as if in approval, hangs the medallion about the girl's neck and the angry Florestein, seeing it there a moment later, has her arrested for theft. The final scene of the act is devoted to the trial of Arline, which Count Arnheim conducts. In its progress, he notices the scar upon the girl's arm. He asks its cause and she recounts the story which Thaddeus has told her, thus establishing her identity.

The last act played in the salon of Count Arnheim finds Arline in her old position as daughter of the house and pursued by the dissolute Florestein, whose unwelcome attentions only endear to her the memory of Thaddeus. Through the offices of the ever-faithful Devilshoof, the lovers meet and renew their vows. Thaddeus conceals himself as visitors enter to be presented to the reinstated young Countess but the gypsy Queen has followed him to the castle and discovers him to the assemblage. He is ordered to leave but Arline announces her resolve to go with him. Her father relents on learning of the young Pole's distinguished birth and consents to their union. The Queen of the gypsies resolves upon a desperate move and orders one of her people to shoot Thaddeus, but Devilshoof, by a swift movement, changes the course of the bullet to her own heart.

This famous ballad opera, which scored an instant success, has a permanent hold on public affection, for its story is prettily romantic and is attractively told, while its music is so tuneful that it has endeared itself to melody lovers the world over. It is by far the best known of Balfe's works.

Among the songs which countless thousands still delight in hearing and singing are Count Arnheim's solo, "A Soldier's Life;" "'Tis sad to leave your fatherland," a pathetic number sung by Thaddeus; the recurring gypsy chorus, "In the gypsy's life you read;" the fervent prayer, "Thou who in might supreme;" Arline's song, "I dreamed that I dwelt in marble halls;" the duet for Thaddeus and Arline, "The secret of her birth;" Arline's song at the fair to the accompaniment of castanets, "Come with the gypsy bride;" "From the valleys and hills," sung by Arline, the Queen, Thaddeus and Devilshoof; the Count's song, "The Heart bowed down;" the ensemble, "Praised be the will of heaven;" Thaddeus' song, "Then You'll remember Me" and, in the finale, his number, "When the fair land of Poland."



## ERNANI

"Ernani," a grand opera in four acts with music by Giuseppe Verdi and words by Piave, taken from Victor Hugo's "Hernani," was first produced at the Teatro Fenice, Venice, March 9, 1844. "Ernani" encountered various difficulties. The police interfered before the first performance, absolutely prohibiting a conspiracy on the stage; the feelings of one Count Mocenigo, an influential person, were wrought upon by the "disgraceful" blowing of the horn in the last act; and Hugo objected to the use of his drama. Everyone eventually was mollified, however, and "Ernani's" success was so pronounced that it was produced on fifteen different stages in nine months.

### CHARACTERS.

Don Carlos, King of Spain.

Don Ruy Gomez de Silva, a grandee of Spain.

Ernani, a bandit chief.

Don Ricardo, an esquire of the King.

Jago, an esquire of Don Silva.

Elvira, betrothed to Don Silva.

Giovanna, in attendance upon her.

Chorus of mountaineers and bandits, followers of Don Silva, ladies of Elvira, followers of the King, Spanish and German nobles and ladies, electors and pages.

The scene is laid in Aragon and the time of the story is 1519. Elvira is a Spanish lady of rank, with

whom three men of importance are in love. One of these is her fiancé, the aged grandee, Don Gomez de Silva; the second is none other than the King of Spain; while the third, whose love she returns, is Ernani the bandit, in reality the scion of a noble house. As her wedding approaches, Ernani plans to carry her off. Don Carlos also forces his way into her apartment and, having told her of his passion, tries to abduct her. Her cries summon Ernani who rescues her and defies the King. Silva also vows to avenge the insult but when he learns that his enemy is the King, he meekly sues for pardon. The wedding-day of Elvira and Silva arrives and Ernani entering, disguised as a pilgrim, believes that the lady has been false to him. He throws off his mask and demands that he be given up to the King but Silva refuses to betray a guest. However, when Silva discovers that his bride is attached to Ernani, he vows vengeance upon him. In the meantime, Don Carlos takes Elvira away as hostage and Silva challenges the bandit to a duel. The latter refuses to fight with him but discloses the King's perfidy and offers to aid him in the pursuit of vengeance. He goes so far as to pledge his life to Silva, promising to give it up whenever Silva shall blow the signal upon his horn.

The two join with other nobles in a conspiracy against the King, the meeting being held in the catacombs in Aquisgrana. The King is present, though concealed, and overhears the arrangements for his death. Suddenly he appears among them and orders them to the block. Ernani, as a duke, even though proscribed, demands the right to die with the other nobles but the King ultimately pardons them all and consents to the union of Ernani and Elvira. The lovers are not destined for happiness, however, for on their wedding-eve, Silva blows the fatal signal and, true to his promise, the bridegroom kills himself.

"Ernani" is vigorous, dramatic and full of color. Its concerted numbers are especially admirable and the opera, although one of Verdi's earliest creations, discloses



unmistakably his musical individuality. It was one of the works which served firmly to establish his position as one of the world's master composers of opera.

Especially admirable in the score are the chorus of banditti and mountaineers, which opens the opera, "Allegri, beviami" ("Merrily, Let's be drinking"); Ernani's aria, "Come rugiada al cespite" ("Just as the dew to parched earth"); Elvira's aria, "Ernani, involami" ("Ernani, ah come to me"), one of Verdi's most beautiful efforts; Silva's bass solo, "Infelice! e tuo credevi" ("Unhappy one! thou didst believe"); the conspiracy chorus; the great septet and chorus, "O Sommo Carlo," most familiar under the title "Crowned with the tempest;" and the duet of Ernani and Elvira in the last act, "Cessaro i Suoni" ("Now cease the sounds").



## STRADELLA

“Stradella,” a romantic opera in three acts, with music by Friedrich von Flotow and words after the French by W. Friedrich, is founded on the story of a semi-historical character, Alessandro Stradella, the singer. It was first produced as a lyric drama at the Palais Royal Théâtre, Paris, in 1837, but was rewritten and presented in Hamburg, Dec. 30, 1844, in its present form and under the title “Alessandro Stradella.”

### CHARACTERS.

Stradella, a celebrated Venetian singer.

Leonora, ward of Bassi.

Signor Bassi, a wealthy citizen.

Barbarino, } assassins hired by Bassi.  
Malvolio, }

Pupils, maskers and peasants.

The time of the opera is 1658, A. D.

Stradella, the singer, falls in love with Leonora, the ward of Bassi, who himself has planned to espouse her. During the Venetian carnival, Stradella and Leonora evade her guardian and fly to Rome to be married. Bassi, whose methods are to the point, hires Malvolio and Barbarino to trace them to their retreat, where Stradella is to be murdered, and his bride brought back to Venice. The assassins disguise themselves as pilgrims bent on business of the soul and easily gain a refuge in Stradella's house, even finding a

place at the wedding-feast. They are so touched, however, by their host's marvelous singing, that their errand grows distasteful and they hesitate in their purpose.

Bassi comes in person to see that his work is well done. He upbraids his hirelings for their weakness and, by many times increasing the reward, exacts another promise from them to dispose of his enemy. Bassi and his men conceal themselves, ready to rush out upon their victim, but again Stradella's lovely voice thwarts their purpose. They hear him rehearse a hymn to the Virgin, which he is to sing in public on the morrow, a performance so exquisite and moving that they throw away their daggers and, falling at his feet, confess all and beg henceforth to be called his friends. Even Bassi is repentant and craves forgiveness, which Stradella freely gives to them all.

It has frequently been said in criticism that Flotow wrote too palpably for effect but it cannot be denied by his detractors that many of the melodies of "Stradella" have more real sentiment than is usual with contemporaneous compositions.

Among admired selections from the first act of the opera are Stradella's serenade, "List, lady, List! while true love singeth" and the animated carnival chorus. In Act II occur Leonora's bridal song "Be witness to my young heart's dreaming;" the drinking duet of the bravos; the terzetto, sung by the hesitating assassins, "Tell me now, friend Barbarino," and Stradella's lovely hymn to the Virgin, "Virgin Mary; ever divinely," which now is sung to the words, "Pity, O Savior."

# TANNHAUSER

“Tannhäuser,” or “The Singer’s Contest at the Wartburg,” a grand romantic opera in three acts with text and music by Richard Wagner, was first presented at the Royal Opera, Dresden, Oct. 20, 1845.

## CHARACTERS.

Hermann, Landgrave of Thuringia.

Tannhäuser.

Wolfram von Eschenbach.

Walter von der Vogelweide.

Biterolf.

Heinrich der Schreiber.

Reimar von Zweter.

Elisabeth, niece of the Landgrave.

Venus.

A young herdsman.

The Thuringian nobility.

Ladies, pages, old and young pilgrims, sirens, naiads,  
nymphs and bacchantes.

} minstrels.

Holda, the Teutonic Venus, makes her abode in a cavern in the mountain Hörselberg or Venusberg, where, surrounded by her train, the goddess holds her voluptuous court. She dwells thus near the haunts of men to be better able to lure them into slavery. Among her victims is Tannhäuser, one of the most famous of the Thuringian

minstrels, who has left the world above to bask in the fatal beauty of the goddess and to enjoy the lustful pleasures of her kingdom. We are afforded in the opera a glimpse of the outer fairness of this sensual monarchy. We see the grotto extending to interminable distances and bathed in rosy light. We behold the form of Venus stretched upon a couch, while Tannhäuser reclines beside her, his head reposing in her lap. Lovers idle languidly, half tired of caresses; nymphs sway to voluptuous music; a procession of bacchantes reels through a drunken dance; by the lake are seen the gleaming figures of bathing naiads and from its distant surface floats the invitation of the sirens.

Amid such seductive scenes has the straying minstrel dwelt for many months. But the soul-destroying pleasures afforded by the high priestess of love have not yet brought forgetfulness and Tannhäuser now remembers the life in the outer world with its simple but wholesome duties and pleasures. Especially does he recall the fairest and gentlest of maidens, who once thrilled to his songs in the musical tournament, — the Princess Elisabeth, niece of the Landgrave.

At the beginning of the action, a longing to return to his own world has awakened in the breast of Tannhäuser. Venus, vexed and disappointed to find her influence waning, breaks into impassioned arguments to prove his folly. But the man's human heart speaks conclusively:

Alas, 'tis but the gods supernal  
Find joy and bliss in love eternal;  
My heart longs not alone for pleasure,  
Of grief, too, it must have its measure.

At last Venus overwhelms her dissatisfied guest with maledictions and hints that he already has remained too long with her to hope for salvation.

"I shall be saved by the Virgin's grace," he exclaims and at the sound of the holy name which has not crossed his lips for a year, Venus and her kingdom disappear.



Tannhäuser finds himself in a quiet green valley near the Castle of the Wartburg, with the blue sky of heaven above him. There is a wayside shrine near by and, in place of bacchanal revels, there comes to his ears the tinkle of the bells of cows and the voice of a herdsman singing on a knoll. He hears in the distance the notes of a hymn issuing from the lips of a party of pilgrims as they move along the mountain path on their way to Rome. The vocal expression of their simple faith awakens in Tannhäuser a sincere desire for repentance and forgiveness.

He sinks to his knees before the shrine and is discovered there by a hunting party, which includes the Landgrave and the minstrels, Wolfram von Eschenbach being among the latter. They urge their old comrade to return to the Wartburg. Feeling himself now alien and oppressed by a sense of remorse, he refuses, until the noble Wolfram, who himself loves Elisabeth, speaks her name and tells him that since his disappearance she has grown wan and has sought only seclusion. Tannhäuser, deeply moved, embraces his whilom associates and moves on with them to the Wartburg, led by the thought of again seeing Elisabeth.

The second act takes place in the hall of the minstrels in the Wartburg, whose threshold Elisabeth, who has learned of Tannhäuser's return, crosses now for the first time in many months. Wolfram and Tannhäuser enter and Tannhäuser falls at the feet of the agitated princess, who tells him that he should not kneel in a hall which as a singer is his kingdom by right. So pure is her mind and spirit that the possibility that he can be touched with dishonor does not occur to her and she gladly exchanges with him a confession of love, while Wolfram in the background watches what can but mean the death of his own hopes. The knights and ladies assemble and the Landgrave announces as the theme of the song contest, "The nature and power of Love." He hints that the hand of the Princess Elisabeth shall be the prize, for he has fathomed

her heart and remembers Tannhäuser's former supremacy as a singer.

Wolfram's name is drawn first and he sings of a chaste ideal as pure as crystalline waters, an ideal which he is content to worship from afar, lifting his eyes to it as to a star. Walter von der Vogelweide voices his poetical conviction that the crystal fountain's sacred treasure is spiritual bliss rather than lawless pleasure. But Tannhäuser, as if again under the spell of Venus and mindful only of the voluptuous joys of unholy love, scoffs at their pale ideals in impassioned terms and even boldly recommends the delights of Venus' abode. Expressions of horror are heard on every hand and women hastily rush from the hall. As the knights press upon Tannhäuser with drawn swords, Elisabeth, who has remained behind, springs forward and begs that he be not forever doomed to hell but that he be allowed time to live and repent. Touched by her pleading, his accusers draw back. The sensual madness of Tannhäuser slips from him like a besmirched garment and he falls prostrate. The Landgrave advises him to seek grace in the Eternal City and, as the song of a party of young pilgrims floats up from the valley, the disgraced and repentant singer hastens to join them.

A weary stretch of time has elapsed before the third and last act, the scene of which is again the peaceful valley overlooked by the stately towers of the Wartburg. Countless hours have been spent by the saintly Elisabeth praying before the wayside shrine for Tannhäuser's salvation and safe return, the devoted Wolfram watching over her from a distance. They are discovered there when the curtain rises. There steals upon their ears the chant of returning pilgrims rejoicing in their home-coming. Elisabeth, in an agony of suspense, scans the procession of devotees for a glimpse of Tannhäuser. He is not among those who have come back from Rome!

As the song dies away and the sun goes down, she turns again to the shrine. With all desire for earth ban-

ished by Tannhäuser's failure to return, she prays to the Virgin for death and, feeling that its wing already has brushed her cheek, she sadly declines the proffered escort of Wolfram, bids him farewell in pathetic silence and walks slowly homeward. Wolfram, having watched until she has disappeared, seats himself at the foot of the hill and, taking his harp, sings of his love to the evening star. The shades of night settle deeper and deeper and Tannhäuser, clad in tattered pilgrim's garments and leaning dejectedly upon his staff, makes a weary progress up the mountain path. Wolfram recognizes him with difficulty but, when questioned, Tannhäuser tells of a fruitless pilgrimage to Rome. Upheld by the thought of Elisabeth and her faith, he voluntarily bore the severest penance; walked on thorns and stones with bleeding feet; refused to quench his thirst in days of raging heat and stretched his weary limbs in snow and ice; leaving all comforts for those who were less sin-burdened. But when, the journey accomplished, he implored pardon of God's Viceroy, he was told that there was no more hope of redemption for him than there was that the staff in the Pope's hand would ever again grow fresh and green. Since earth and heaven hold no promise for him, he thinks of Venus' parting invitation to return, and resolves to accept it. As he makes this declaration, a rosy mist appears, through which gleam the forms of dancing nymphs and, as they float aside, Venus is disclosed, lying upon her couch. Tannhäuser is about to yield to her allure-ment when the faithful Wolfram again utters the name of Elisabeth and Venus and her attendants vanish, baffled.

The sound of a funeral bell is heard from the Wartburg and, as the morning breaks, the bier upon which lies the body of Elisabeth is borne slowly down the hill. Calling upon her soul to plead for him to heaven, Tannhäuser sinks lifeless to the ground. As the rising sun bathes the valley in light, a party of young pilgrims appear bearing the Pope's staff, budded and leaved in green, a symbol of Tannhäuser's redemption.

Although "Tannhäuser" was not written until many years later, its seed was sown in the mind of Wagner when he was but a lad. At that sentimental period when ambitions and ideals were beginning to take form in his great mind; when the figure of Weber, passing the house, was watched by the boy with "something akin to religious awe;" when his musical instruction at the hands of Gottlieb Muller had come to grief and he had begun to doubt his own musical aptitude — then it was that he took refuge in libraries and, browsing therein, met many of the stories and legends which he developed in his maturity. He found in the novels of Hoffmann the story of the Mastersingers of Nuremberg and in the verses of Ludwig Tieck, the legend of Tannhäuser. Of this legend, which is well suited to dramatic purposes, Wagner made a successful modernization. The sketch was drawn up by him in 1842, during a stay in the Bohemian mountains and was completed three years later.

In this work, Wagner evinces his tendency to shake off Italian conventionality. Among its distinguishing features is the association of a certain instrument or class of instruments with one of the characters, as the wood winds with Elisabeth, a method employed before by Gluck and others. While the music is less strongly individualized than is that of his later works, it is, nevertheless, unmistakably "Wagnerian."

The later employment of representative themes (*leit-motifs*) is indicated and the remarkable ability to characterize clearly in music the different personages in the drama is already finely in evidence. The story is one which can never grow old for it has a deep human interest and in it as ever, Wagner's active and massive intellect makes it apparently impossible for him to conceive of a story without some underlying significance. Venus is not merely a beautiful woman but represents a power antagonistic to Christianity, while the ethical idea which imbues



"Tannhäuser," as it does those other dramas of Wagner's which are based on mythical tales, is that salvation comes to humanity through the love of woman and through her glory in self-sacrifice.

The reception of "Tannhäuser" was, in the main, unenthusiastic. While an occasional hearer found in it something more than promise, the majority called its music ugly and critical shoulders were shrugged even over the song of the "Evening Star," which nowadays is regarded as essentially Italian and distinctly "unWagnerian" in its outspoken melodiousness. The overture to "Tannhäuser" is now one of the most generally known and widely admired numbers in the entire orchestral repertory and is regarded by layman and musician alike as one of Wagner's master achievements. The so-called "Parisian Bacchanale," which was composed for the presentation of the opera in Paris, an event which resulted in a disgraceful exhibition of ill will by certain influential parties in Paris, is an elaboration of the music of the Venusberg scene. It is followed by an impassioned duet for Tannhäuser and Venus. There comes the change to the valley of the Wartburg and the shepherd is heard singing his roundelay to Spring; the pilgrim's chorus is chanted and there is an elaborate ensemble for men's voices when the Landgrave and the singers persuade Tannhäuser to rejoin them. Elisabeth's greeting to the hall of song begins the second act. It is one of the selections beloved by concert sopranos. The duet for Tannhäuser and Elisabeth which follows is of exceptional beauty and the song of Wolfram at the commencement of the tournament, as well as the great finale of the act are among the finest pages in the score. The "Prayer" of Elisabeth, the "Evening Star" romanza for Wolfram and the long and dramatic "Recital" for Tannhäuser form the chief musical incidents of the third act, which is preceded by an orchestral introduction descriptive of the pilgrimage and condemnation of Tannhäuser.





## MARITANA

“Maritana,” an opera in three acts, with text by Fitzball, founded upon the romance of “Don Cæsar de Bazan” and with music by William Vincent Wallace, was produced at Drury Lane, London, Nov. 15, 1845.

### CHARACTERS.

Charles II., King of Spain.

Don José de Santarem, his minister.

Don Cæsar de Bazan.

Marquis de Montefiori.

Lazarillo.

Alcalde.

Captain of Guards.

Maritana, a Gypsy.

Marchioness de Montefiori.

Nobles, alguazils, soldiers, men-at-arms, populace,  
gypsies.

The scene is laid in Madrid.

Maritana is a beautiful Gypsy girl with a charming voice who, when singing in the public square in Madrid, succeeds in captivating the gay King Charles, who is in the crowd in disguise. He gives the maid a piece of gold of much value and hastens away but not before the keen eyes of his minister, Don José, have discovered his identity. To further certain designs of his own in respect to the neglected Queen, Don José resolves to assist the King in this evidently

desired amour. When Maritana offers to read the minister's palm, he says he will tell her fortune instead and paints for her a career in which such splendors as a palace and a prince for a husband are included. As Maritana is ambitious, she is delighted beyond measure.

In the meantime, Don Cæsar de Bazan comes striding out of a humble tavern, a bit uncertainly it is true, for he is not averse to wine as well as the other loves of a good fellow. In spite of the shabbiness of his attire, his bearing is that of a gentleman. Don José, who is an old acquaintance, is surprised to see him so down at the heel. When the minister speaks of the absence of his one-time numerous followers, Bazan returns that he has them yet but that they are all creditors. His misfortunes have not embittered him, however, and his first impulse is, as ever, toward generosity. So when the poor youth Lazarillo, who has been trying to make away with himself, appears, he defends him against his oppressors in spite of the fact that he knows dueling in Holy Week is punishable by hanging. For this, he is arrested and cast into prison.

In the second act, we find Don Cæsar in prison with the faithful Lazarillo watching over him. He wakes to find that only two hours of life remain but not even this can dim his gaiety and courage. He playfully asks the boy how he would spend them had he but two hours to live and, when Lazarillo timidly suggests sending for a priest and confessing his sins, Don Cæsar laughs and says it could never be done in two hours. Don José comes with proffers of friendship and proposes to give him his one wish, a soldier's death, if he will consent to be married. Don Cæsar quite willing, assumes the bridal apparel provided and is soon the husband of a heavily veiled lady. Previous to this, however, Lazarillo has brought in a paper which Don José, discovering it to be the king's pardon, intercepts. After the bride has gone and while Don Cæsar is feasting with his executioners, Lazarillo extracts the bullets from the

arquebuses. When they are discharged, Don Cæsar feigns death and later on walks away unhurt.

The scene changes to the salon in the palace of the Marquis and Marchioness of Montefiori, where Don José brings Maritana, who fancies she has been married to the King. He reminds them of past obligations, requests them to recognize in her a long-lost niece and to introduce her as such. Maritana is presented to the King, who is very attentive, for Don José has promised to insure their meeting at an appointed hour. Maritana is deeply dejected not to find in him the dashing Don Cæsar. Soon, however, this latter gentleman arrives safe and sound, much to the amazement of Don José, and demands his wife. The intriguer brings forth the old Marchioness and Don Cæsar is so disappointed that he agrees with alacrity to sign a paper relinquishing her and has the pen in his hand when he hears Maritana's voice and declares that it was with her that he knelt at the altar. The act ends with his arrest.

In the third act, Maritana is discovered a prisoner in a magnificent villa of the King. She realizes that she is the victim of a plot and in her purity persistently repulses all the royal advances, although Don José still hopes to see his heinous plans succeed. Here Don Cæsar, seeking his bride, comes only to find the king there before him. The interview is most amusing, for in his confusion, Charles declares that he is Don Cæsar de Bazan and his vis-à-vis returns that he himself is then the king of Spain. For the first time Don Cæsar learns that he has been pardoned and, while the king is absent for a few moments, he and Maritana find that their love is mutual. Don José's treachery and his intended insult to the Queen are discovered by Don Cæsar, beneath whose sword he falls. In gratitude, the King makes him governor of Valencia, a locality especially desirable because it is distant enough to be beyond the easy access of creditors.

This delightfully humorous and melodious opera contains many popular ballads, among them being, in the first

act, Maritana's song, "It was a Knight" and her lovely romanza, "'Tis the harp in the air;" the duet of Maritana and Don José "Of fairy wand had I the power;" Don Cæsar's merry drinking song, "All the world over;" the chorus, "Pretty Gitana, tell us what the fates decree" and spirited finale ensemble.

In the second act are Lazarillo's song over Don Cæsar sleeping, "Alas, those chimes so sweetly stealing;" Don Cæsar's stirring song, "Yes, let me like a soldier fall;" the King's aria, "The Mariner in his barque" and the finale, "What Mystery." In the third act occurs that much-loved song by Maritana, "Scenes that are the brightest;" the duet of Don Cæsar and the King, when they meet each under the other's name; "Holy Mother, guide his footsteps" sung by Maritana and Don Cæsar's tender song, "There is a flower."

## MARTHA

"Martha," or "The Market at Richmond," a comic opera in four acts with music by Friedrich von Flotow and libretto by St. George and Friedrich, was first presented at Vienna, Nov. 25, 1847. It is an elaboration of "Lady Henrietta, or the Servant of Greenwich;" a ballet-pantomime, with text by St. George and music by Flotow, Burgmuller and Deldevez, which was suggested by an actual incident and was presented in Paris in 1844.

### CHARACTERS.

Lady Henrietta Durham, disguised as Martha, a peasant maid.

Nancy, her attendant, disguised as Julia.

Lionel,        }  
Plunkett,     } two young farmers.

Lord Tristan, an elderly cousin of Lady Henrietta.

Courtiers, pages, hunters, farmers, servants.

The scene of the opera is laid in England and the time is set variously, in the German, French and Italian versions, although usually the period is that of Queen Anne. The story concerns the lark of a young woman who, like many before and since her time, has for the moment grown tired of being a great lady. The lark, it may be added, has momentous consequences. The heroine is Lady Henrietta, who with her companion Nancy, disguise themselves as



servant-maids and, calling themselves Martha and Julia, go to the fair at Richmond, accompanied by Henrietta's cousin and admirer, Sir Tristan, who it is scarcely necessary to state does not lend his approval to the escapade. To the fair come also Plunkett, a squire, and Lionel, his foster-brother, whose appearance and bearing for one of his station are unaccountably distinguished. The fair combines the features of an employment agency with its other attractions and "Martha" and "Julia" join the peasants who are there to secure positions. On account of their beauty, they experience little difficulty in being hired and before they realize it the sheriff has bound them to Plunkett and Lionel for a year's service, the contract being clinched with the payment of earnest-money by the men.

The adventure is becoming rather serious to the girls, who are carried off by their new masters under the very nose and against the protestations of the horrified "John," as Sir Tristan has called himself. They find themselves at the farmhouse and the thrifty Plunkett sets them at once to work. But they do not even know how to spin. Their employers display patience really wonderful under the circumstances and set to work to show them. Plunkett seems to enjoy the office of instructor to the pretty Julia and, when she throws over her wheel and runs away in a pet, he follows her. This leaves Martha alone with Lionel, who is already head over ears in love with her, and is quite ready to confess it. She finds him much to her liking in every way except station. However, she will only laugh, while he is in deep despair. Finally, the maids are directed to their sleeping apartment from which, aided by Sir Tristan, who has followed them, they escape and are carried away in his coach.

The third act takes place at a court hunt and Lionel and Plunkett recognize their runaway servants among the ladies. Plunkett tries to seize Nancy but is prevented. Lionel snatches an interview with Lady Henrietta, whose image he has not been able to erase from his heart. While



miserable at the apparent hopelessness of his suit, he finally thinks of a ring in his possession, which he has been told to present to the queen if ever in trouble, and which he hopes may prove a clue to his parentage, of which, by the way, he is ignorant. It is conveyed to the queen for him and the jewel proves indisputably that he is the heir to the late Earl of Derby who has left a rich estate.

The last act is devoted to the settlement of matters to everybody's satisfaction. Lady Henrietta, who has long been in love with Lionel, tries to make amends for past coyness, while Plunkett triumphantly carries off Nancy.

"Martha" is one of the most popular of all light operas and its manifold presentations have but increased the favor it always has enjoyed. Nearly all the numbers in "Martha" have for years been household favorites and to name them would be to list nearly every solo and ensemble in the score. High in especial favor, however, stand the familiar ballad, "'Tis the last rose of Summer," which Flotow interpolated in the scene preceding Lionel's love-avowal to Martha; the captivating "Spinning Wheel Quartet," a number which for merriment and taking melodiousness has few equals; the beautiful "Good-Night" quartet; Plunkett's drinking song in praise of porter; Lionel's universally known romanza, "Like a Dream Bright and Fair" ("M' appari"); the soprano solo, "Here, at least, in tranquil silence" and the concerted finale of the second act.

"Martha" has always been popular with the theater-going public, rather than with music lovers. When Patti was the prima donna of the Academy of Music of New York, "Martha" was performed to celebrate the twenty-fifth anniversary of her first appearance there. Of this presentation Krehbiel says, "It was performed in a manner wholly commonplace in all respects except as to the titular roles, in which Mme. Patti appeared as a matter of course." However, it was after this performance that the street scene of which we have so often read oc-

curred. The great Patti was followed by her admirers, in truth but hired choristers, who carried torches, shouted her praises, and then as a climax unhitched the horses from her carriage, and taking their places, dragged it through the streets to her hotel, midst wild rejoicings. Patti, when giving concert programs, frequently sang fragments from this opera, which she had already made famous in this country. Miss Marie Van Zandt, the American-born singer, frequently appeared as Martha. Emma Abbot will perhaps always be remembered for her rendition of "The Last Rose of Summer" in her role as Martha. So in spite of the criticisms piled upon this opera, it has always proven popular in America, and managers have frequently substituted it for heavier and perhaps worthier performances when they were in need of financial support.

# THE MERRY WIVES OF WINDSOR

"The Merry Wives of Windsor" is a comic opera in three acts, its score by Otto Nicolai and its text by H. S. Mosenthal. It was first presented in Berlin, March 9, 1849.

## CHARACTERS.

Mrs. Ford

Mrs. Page

Anne Page

Fenton

Mr. Ford

Mr. Page

Slender

Dr. Caius

A servant

Sir John Falstaff.

Citizens of Windsor, mythological maskers, servants.

The story is too similar to that of Verdi's opera, "Falstaff," to need long description. Mrs. Ford and Mrs. Page, two ladies of Windsor, simultaneously receive love-letters from Sir John Falstaff, a gentleman of remarkable girth. They plot together to play a practical joke on him, which shall make him regret his folly. Mrs. Ford summons Falstaff to her house and Mrs. Page writes her husband an anonymous letter warning him of what is going on in his absence. In consequence, Ford comes suddenly upon the scene and knocks at the door. The two women, apparently

in great terror, tumble the huge fellow into a basket designed to hold the family washing and bury him under soiled clothing from which, with comical effect, he occasionally emerges for some amorous expression. The servants are summoned to carry out the basket and throw it in the water. Ford, finding the house empty, is ashamed of his suspicions and his wife is so hurt by his injustice that she faints with great effect. In an earlier scene in the act, Page is besieged by three suitors for the hand of his daughter Anne. They are the rich but stupid Slender whom Page favors; Dr. Caius, the celebrated French physician, his wife's choice; the penniless Fenton, whom the maiden herself desires.

Act II passes at the Garter Inn at Windsor. Falstaff enters in great excitement, disheveled and covered with mud and possessed of a mighty thirst for wine. He fancies the sad affair the result of an accident and, when a note comes from Mrs. Ford, telling him when her husband will be away with a hunting party, he readily accepts the bait and reveals everything to Ford, who comes disguised as Brook to the Inn. In consequence, that injured gentleman again arrives inopportunely and the buck-basket is again suggested by the ladies, but the Fat Knight demurs and this time is hastily dressed in feminine attire. Ford takes him for an old mischief-making fortune-teller and gives him a sound beating.

Several scenes are devoted to Anne's lovers, who hide in bushes around the house and vow to slay each other. Fenton alone has an interview and is happy.

Act III takes place in Ford's house. The matter has been explained satisfactorily to its master, and the "merry husbands" now take a hand in a plot to further punish Falstaff. Accordingly, Mrs. Ford arranges a midnight meeting with him at Herne's Oak in Windsor Park, where he is to come as Herne the Hunter. Both Mrs. Ford and Mrs. Page are at the rendezvous and he gallantly makes love to both at the same time. Ford, disguised as the real

Herne, falls upon him for imitating him and calls upon all the assembled wasps and hornets to sting him to repentance. The terrified Falstaff confesses all and begs for pardon. When the throng unmask, he recognizes the Ford and Page families and all their neighbors.

Earlier in the day, Mrs. Page has whispered instructions to her daughter to be dressed as a pink fairy in which guise Dr. Caius will take her to the forest chapel to be married. Her father has drawn her aside, and told her to dress as a green fairy and Slender will go through the same proceeding. The sly Anne sends a pink dress to Caius, and a green one to Slender, and the two find to their horror that they have married each other. In the meantime, Anne as a white fairy and Fenton as Oberon have had performed the ceremony so long desired by them.

Nicolai's work is a capital adaptation of Shakespeare's mirth-provoking play. It is full of spontaneous good humor and captivating melody. Its orchestration is admirable. It has long been one of the most popular of comic operas but its composer was not to know of the success destined for it, as he died of apoplexy a short time after the score was finished.

Among the portions of the work that deservedly have found admiration are the delightful overture, which is a universal favorite; the comparing of the love-letters by Mesdames Ford and Page; Mrs. Ford's soliloquy, "Come now and aid me, thou woman's treach'ry," ending with the aria, "What would be life then?" the drinking song of Falstaff and his followers at the Tavern; Fenton's serenade, "Sweetly sings the nightingale;" the trio of Falstaff and the Merry Wives, "The Bell has pealed the Midnight chime" and the duet of Anne and Fenton, "Now tranquil nature lies in deep repose."





## LE PROPHETE

"Le Prophète," or "The Prophet," is a grand opera in five acts, the music by Giacomo Meyerbeer and the text by Scribe. It was first presented in Paris, April 16, 1849. Meyerbeer bestowed the greatest care upon its creation, working upon it intermittently for thirteen years.

### CHARACTERS.

John of Leyden, the Prophet, chosen leader of the Anabaptists.

Bertha, his sweetheart.

Fides, mother of John of Leyden.

Count Oberthal, ruler of the domain about Dordrecht.

Zacarie,

Gione,

Mathisen,

} three Anabaptist preachers.

Nobles, citizens, peasants, soldiers, prisoners.

The scene of the opera is laid in Holland and Germany in 1543, at the time of the Anabaptist uprising and has for its hero the historical character, John of Leyden. The first act opens in Dordrecht, where Fides, mother of John of Leyden, keeps an inn and where is located the castle of the Count of Oberthal. Bertha, a beautiful peasant girl, has just been betrothed to John of Leyden but it is necessary to gain the permission of the Count before the union may be consummated. Fides and the lovers seek the nobleman's presence but he is so charmed with the girl's

loveliness that he refuses his sanction and claims her for himself, taking her and Fides prisoner.

Meantime, the Anabaptists from Westphalia arrive for the purpose of stirring the people to an insurrection against their rulers. Having spread abroad their false promises, they repair to the hostelry of John of Leyden. They perceive in him a wonderful resemblance to the portrait of David which hangs in the cathedral. John speaks in words of prophecy and his deeply religious bearing convinces them that he will suit their needs as a nominal head. They offer to make him ruler but this affects him little and he assures his tempters that the heart of Bertha is the only kingdom he craves. As they depart, the girl, who has escaped the Count's vigilance, rushes in to ask protection of her lover. He helps her to conceal herself but the Count follows with Fides and threatens to kill the mother unless the sweetheart is delivered to him. To save his mother, John complies. The Anabaptists coming again to renew their entreaties, he this time submits, hoping that his new power will enable him to crush Oberthal and, without his mother's knowledge, he is carried forth as their Prophet-King.

The scene now shifts to the Anabaptist camp overlooking Münster, which is in a state of siege. Count Oberthal is brought in a captive and when one of the Anabaptists recognizes him and is about to kill him, John of Leyden interferes. Finding that Bertha has escaped and is now in Münster, John plans to take the city and he and the Anabaptists march upon it, his conscience troubling him, however, at the thirst for blood displayed by his followers.

The next act takes place in the city after its capture. Fides and Bertha, from the blood-stained clothes left to deceive them, believe that John is dead, and that this new, great Prophet whom they never have seen has been the cause of his death. In the cathedral where the Prophet is to be crowned with great ceremony, Fides recognizes this mighty one as her son and cries aloud, but John disavows her and tells the fanatics to slay him if she does not confirm

his denial. In her love for him she declares that she has been mistaken. The Anabaptists fall upon her and take her prisoner. Soon the news comes that the emperor is near the gates and, to save themselves, Zaçarie, Gione and Mathisen plot to deliver the Prophet into his hands. John, meanwhile, visits his mother in prison and, convinced by her that he is in error, promises to leave the party.

To the dungeon of the castle comes Bertha who knows that the Prophet is within. She has sworn to kill him and is about to set fire to the gunpowder hidden below them. When she sees the Prophet and realizes that he and John of Leyden are the same, she stabs herself and dies cursing him for his perfidy. John resolves to follow her example. He goes to the banqueting-hall of the castle and joins the revelers. The three betraying Anabaptists enter to give him up. Sending his mother away, he fires the gunpowder he has placed beneath the castle and all perish together in the flames, Fides coming back to share their death.

For magnificent pageantry "The Prophet" has few equals. Musically, the work is hardly the equal of its composer's masterpiece "The Huguenots," but so far as opportunities for the display of stage splendor is concerned it is unsurpassed. The Coronation scene gives opportunity for unlimited pomp and show and the final destruction of the castle permits the theatre mechanician to employ his utmost skill and exhaust all his resources for producing startling effects. The music is dramatic and declamatory rather than pronouncedly lyric.

Among the best of the numbers are Bertha's brilliant cavatina, "Il cor nel sen" ("My heart beats joyous"); the trio of Anabaptists, "O, libertade" ("O liberty"); John's solo, "Un impero più soave" ("Oh, there's an empire sweeter"); Fides' famous aria, "O figlio mio" ("Ah, my son"), the gem of the entire opera; the ballet music of the skaters; Fides' song when she is reduced to beggary, "Pieta, pieta" ("O Give, O Give"); the pom-

pous coronation music; the duet for John and Fides and John's drinking song, "Beviam e intorno" ("Let us drink, and pass the cup").

# LOHENGRIN

"Lohengrin," a grand opera in three acts, with words and music by Richard Wagner, was first presented in Weimar, Aug. 28, 1850, under the direction of Liszt. It was produced so frequently during the next decade, a period spent by Wagner in exile, that he once remarked, "I shall soon be the only German who has not heard Lohengrin."

Its story is the blending of three legends, but the basic one is that of King Arthur and the Holy Grail.

## CHARACTERS.

Lohengrin.

Frederick of Telramund.

King Henry.

Elsa of Brabant.

Ortrud.

Saxons and Thuringian nobles, retainers, trumpeters, maidens.

The scene of the opera is laid in Antwerp in the Tenth Century. Henry I. of Germany, surnamed the Fowler, has come thither to raise an army to send against the Huns, who are on the eve of an invasion. He finds Brabant stirred to its depths by the dreadful news that Elsa, daughter of the late Duke, while strolling in the wood with her younger brother, Godfrey, has murdered him to gain the sovereignty for herself. Telramund, guardian of Elsa

and Godfrey, has previously been rejected by the maiden and is now the husband of Ortrud, daughter of the Prince of Friesland. Upon this marriage, Telramund bases his claim to the dukedom.

The curtain rises upon a meadow scene upon the banks of the River Scheldt, where King Henry is seated under the Oak of Justice, surrounded by his army and his nobles. Telramund retells the story to the king and voices his belief that Elsa has committed the unnatural deed to bestow the dukedom upon an unworthy lover. Thereupon, the king orders that she shall be brought before him at once, to confirm by trial her guilt or innocence.

When she comes, the sweetness and guilelessness of her aspect win her instant favor, yet when the king questions her she can only exclaim, "My poor brother!" Finally breaking her silence as if bidden by some unseen power, she sings in terms of wondrous beauty of a splendid knight who will be sent from heaven to be her champion. The people are so impressed by her words and demeanor that they refuse to believe her guilty and the chagrined Telramund declares it is his right to settle the matter by personal encounter if any champion will appear for Elsa. Accordingly, the trumpets are blown and the herald cries, "Who will do battle here on life or death for Elsa of Brabant let him appear!"

Twice does the herald make the cry and there is no response. In her suspense, Elsa drops to her knees in prayer but as the trumpets sound for a third time, the people see approaching a gleaming boat drawn by a white swan and in it standing a beautiful knight, clad in silver armor. As the stranger bids his swan farewell, Elsa recognizes in him, Lohengrin, the knight of her dreams. He offers to appear for her on condition that, if he is successful, she will grant him her hand but that she never will question him as to his name or origin nor seek in any way to discover them. To both of these conditions she gladly agrees.



The struggle is of short duration, for the strength and dexterity of Lohengrin seem more than natural and Telramund is felled at one blow, amid the rejoicing of the people whose hearts are not with him. The Swan Knight spares his life, however, and the Saxon youths lift Elsa and her victor on their shields.

Night has fallen when the curtain rises again. We see Telramund and Ortrud, shorn of their honors, sitting upon the Minster steps and plotting revenge. Telramund is inclined to give up, but Ortrud, like another Lady Macbeth, declares herself unconquered. She tells him that the contest was won with magic arts and that if Elsa may be induced to disobey Lohengrin's injunctions concerning the questioning as to his name and origin, both the strange Knight and Elsa will be at their mercy. While they engage in this discussion, Elsa appears on her balcony, transfigured with happiness, and sings of her love to the evening breezes. Ortrud accosts her with pretended humility and the gentle Elsa, too willing to forgive, hastens down and promises to intercede with the King in her behalf. The real object of the interview has been accomplished, for Ortrud casually but dextrously has succeeded in planting in the girl's mind the seeds of doubt in regard to her bridegroom.

When the day dawns, the heralds announce the marriage of Elsa and the Swan Knight. The nobility assembles at the Minster Gate and the bridal procession begins to issue from the castle. At the church door Ortrud, richly attired and no longer wrapped in humility, pushes aside the bride, claiming precedence over one who does not know even the name and rank of her bridegroom. The King and his attendants and the Swan Knight approach from the palace but scarcely has Lohengrin soothed the agitation of his bride, when Telramund appears upon the steps and openly accuses him of sorcery. All refuse credence to the charge, however, and the procession passes into the church.

The third act takes place on the evening of the same day. Lohengrin and his bride, accompanied by her ladies, are conducted to the bridal chamber to the strains of the Bridal Chorus. The attendants depart and Elsa and Lohengrin are for the first time by themselves. But the doubts sown by the wicked Ortrud have been growing and at last overcome the present joy. No longer able to resist, Elsa gently chides her lord for failing in confidence in her and enforces with caresses her pleas for knowledge of him. He tries to lead her thoughts to other things but her foolish heart is full of the fear that the swan boat will come and bear him away as suddenly as it brought him to her. Finally she fancies she hears it coming, and, as her apprehension grows to frenzy, she puts the fatal question, "Who art thou?"

Before the sorrowing Lohengrin can frame an answer, Telramund and his assassins force their way into the room to take his life but the Swan Knight seizes his sword and kills Telramund with a single thrust.

The last scene takes place on the banks of the Scheldt, where the King and his men are again assembled and where the corpse of Telramund is brought. Hither comes Lohengrin with the pale and drooping Elsa and before the assembly he answers the forbidden question. He has no need to blush for his lineage, for he is no other than the son of Parsifal, the keeper of the Holy Grail, sent from Montsalvat to defend the oppressed. It has been sacredly decreed that he may remain on earth only on condition that his identity be kept unknown.

As he is speaking, the swan bark appears and, bidding a last farewell to the sorrowing Elsa, Lohengrin turns to the river amid the lamentations of the people. Only Ortrud enjoys the moment. Now she taunts Elsa with her lack of faith and confesses that the swan is Godfrey enchanted by her magic arts. As he hears this, Lohengrin kneels in prayer upon the river's bank and the white doves of the Grail are seen hovering over his head. He perceives them

and, rising to his feet, loosens the golden chain which binds the swan to the skiff. The bird dives into the water and in its place rises a young knight clad in silver armor. It is Godfrey, and Elsa is soon clasped in the embrace of her brother. Lohengrin is borne swiftly away in his boat drawn now by the doves, and as he vanishes over the waters of the Scheldt, Elsa sinks lifeless to the ground.

"Lohengrin," with "Tannhäuser," enjoys the greatest popular favor of all the Wagner operas. It was received with public approval even when first presented and proved a potent factor in ultimately bringing success to the Wagner movement in Germany. It was "Lohengrin" which first interested and so wonderfully impressed Ludwig of Bavaria, that there was aroused in him the admiration which led to his proffer to the composer of a haven at his court. "Lohengrin" is difficult to surpass in romantic and poetic beauty and, while dealing with the mythical, is much easier of comprehension than either "The Ring of the Nibelungs" or "Parsifal," owing largely to the philosophical element being absent.

There is a Vorspiel, or prelude, before each act of "Lohengrin." That of the first act pictures in tones the appearance of the Holy Grail in the sky of unclouded blue. The effect is produced by rather soft tremulous music as the vision begins to define itself on the sky, then beautiful harmony on strings, flutes and oboes, then as the picture grows clearer there is a burst of trumpets and trombones and bass tuba, and then the tones upon muted instruments softly die away and you feel the vision has gone.

The second act is opened with kettle-drum music, and Ortrude's motive found in "Dark Plots" is now heard for the first time, then a suggestion of doubt, also associated with him, and finally the wood winds softly sing of "The Mystery of the Name." The beautiful and world-renowned wedding march opens the Vorspiel to the third and last act. Again just before the curtain falls on the final scene we hear the motive of the Grail and of Lohen-

grin, which is repeated in a sorrowful minor. After Lohengrin's touching farewell "O Elsa! nur ein Jahr an deiner Seite"

"Too long I stay—I must obey the Grail!

Oh, Elsa, think what joys thy doubts have ended!

Couldst thou not trust in me for one short year?"

This song, with its noble sorrow and wonderful dignity, is one of the most impressive in the whole beautiful opera. As Lohengrin floats away we again hear the Grail motive from the orchestra.

Among other admired portions of the score are Elsa's description of her vision of Lohengrin, "Einsam in trüben Tagen" ("Lonely in days of sadness"); Lohengrin's farewell to the swan, "Nun sei gedankt, mein lieber Schwan" ("Now fare thee well, beloved swan"); Elsa's song from the balcony, "Euch Lüften, die mein Klagen" ("Ye breezes, which so often"); the bridal chorus of Elsa's maidens, "Freulich geführt ziehet dahin "

"Faithful and true we lead ye forth,

Where love triumphant shall crown ye with joy!"

and the love duet following.

## CRISPINO

"Crispino e la Comare" or "The Cobbler and the Fairy," a comic opera in three acts with music composed by the brothers Luigi and Federico Ricci and text by Francesco Maria Piave was produced in Venice in 1850.

### CHARACTERS.

Crispino Tachetto, a cobbler.

Fabrizio, a doctor.

Mirabolino, a doctor and apothecary.

Contino del Fioro, a Tuscan nobleman.

Don Astrubale di Caparotta, a Sicilian miser.

Bortilo, a mason.

Anneta, Crispino's wife.

La Comare, a fairy.

Chorus of doctors of medicine, apothecaries, assistants  
and other shopmen, street criers and news venders,  
relatives and friends of Crispino.

The scene of the story is Venice of the Seventeenth Century. Crispino is a penniless cobbler and Anneta, his wife, tries to add to the support of the numerous family by singing ballads in the street. But nobody wants any cobbling done and songs are a drug on the market. The situation is truly desperate when old Don Astrubale becomes importunate about the rent and suggests to the horrified Crispino that the favors of the pretty wife might be an alternative. The unhappy fellow is about to end his troubles



by drowning himself in a well, when out of its depths appears a fairy, who bids him do nothing rash. When she has heard his dreary recountal of adversities she gives him a bag of gold and tells him that she can bring his troubles to a termination by making him a renowned doctor. The fairy has evidently a sense of humor of her own, for when Crispino, who cannot even read, demurs, exclaiming, "I'm a perfect idiot," she returns, "Thoud'st only resemble a hundred others in the same predicament." She instructs him that when he has a patient he must be careful to look around to see that she is not present, invisible to all save him, for the patient will not recover unless she is absent. To conclude the first act, Crispino runs home to tell his wife, who can scarcely believe her ears. They find further that the thoughtful fairy has already provided a large placard and a complete professional wardrobe.

Before the second act is finished Crispino is launched successfully upon his career. The people scoff when they see his newly erected sign and the members of the medical fraternity laugh at his bad Latin, but when Bortilo, a mason, is brought in apparently dying from a fall, Crispino looks about him hastily and, not discovering the fairy, prescribes for the injured man so effectually that he recovers at once and Crispino's fortunes are made. The people place him upon his cobbler's bench and carry him aloft in triumph, while the medical fraternity are very evidently disgruntled.

Crispino is not, alas, one of the few who can bear prosperity gracefully. He builds a beautiful palace on the site of his old stall and here his wife dwells but not at all happily, for he is niggardly and ill-treats her. He is dissolute in life, haughty and supercilious to everybody and insolent even to his good fairy. Naturally, La Comare decides to punish him and, in the midst of an interview, she suddenly sinks with him through the earth to her subterranean abode where Truth and Judgment, two cold and uncomfortable creatures, dwell. The fairy shows him



numerous flames burning in crystal vases which are the registers of life. Crispino is alarmed to find that, while his wife's burns high, his is nearly extinguished. La Comare tells him his time is nigh and, having assumed the grinning mask of death, has him make his will under her supervision. When he begs abjectly for one last hour with his wife and children, she shows him in a magic mirror a vision of them praying for his safety. Then the mirror grows dim and Crispino, who thinks he is dying, falls senseless. He wakes to find himself in his own armchair in the midst of family and friends, who assure him that he has been the victim of a bad dream. The dream, however, has had a beneficial effect and the curtain descends on Crispino protesting his reformation. The sub-plot, which concerns itself with the love affair of Contino del Fioro and the ward of Don Astrubale, the miser who wants to marry her in order to keep her bank account, is frequently omitted. It may be added that the opportune taking-off of this unpleasant person removes all obstacles to the lovers' happiness.

Crispino has withstood the test of time better than any other of the many operas composed singly or in collaboration by the brothers Luigi and Federico Ricci.

The music is gay and sparkling and includes the following numbers: Contino's romanza, "Beautiful e'en as an angel fair;" Crispino's melody, "Once a cobbler poor and lonely;" Anneta's song, "My pretty tales, my charms and songs, oh who will come and buy?" the buffa aria of Dr. Fabrizio, "I'm a bit of a philosopher;" the duet of Crispino and Anneta, "'Tis well! I now can understand;" Anneta's song, "I no longer am Anneta;" her cake (Fretola) song, "Pietro, darling, this cake so tempting;" and her waltz song in the finale, "There's no joy that e'er hath equaled."



## RIGOLETTO

"Rigoletto," an opera in three acts with music by Giuseppe Verdi and text by Piave, adapted from Victor Hugo's drama "Le Roi s'Amuse," was first produced in Venice, March 11, 1851.

### CHARACTERS.

Rigoletto, a hunchback, jester to the Duke.

The Duke of Mantua, a roué.

Gilda, daughter of Rigoletto.

Sparafucile, a hired assassin.

Maddalena, his sister.

Count Monterone.

Count Ceprano.

Courtiers, pages, servants.

The scene is laid in Mantua. The Duke is a youth whose debauchery knows no bounds and no woman, be she maid or wife, is safe from his wicked machinations, which gain in dangerousness from his personal beauty and bravery. He is valuably aided and abetted in his campaign of vice by Rigoletto, the court buffoon. These wretches are, at the beginning of the opera, counting among their latest successes the seduction of the wife of Count Ceprano and the daughter of Count Monterone. Both injured men swear vengeance, Count Monterone forcing an entrance into the presence of the Duke and demanding reparation

for the dishonor brought upon his house. The heartless jester mimics the voice of his master and scorns and insults the old noble, who, for his expressions of indignation, is seized and conveyed to prison. He goes but not before he has hurled at the hunchback a dread imprecation. The incident of the curse greatly disturbs the calm of the jester but does not deter him in his villainies.

The courtiers, disgusted with Rigoletto's conduct, devise a clever punishment. They resolve to secure for the Duke, Gilda, whom they suppose to be Rigoletto's mistress but who is, in reality, his daughter and the apple of his eye. He shields her so carefully from the world that her existence is barely known. However, the Duke, keen to discover a new beauty, has found her out and gained her love, pretending to be a poor student named Gualtier Malde. The Duke and his supporters make believe that they are planning to abduct Ceprano's wife and the unsuspecting Rigoletto assists in the plot to convey Gilda to the Duke's apartment. When Rigoletto discovers that he has been duped, he is so enraged that he secures the services of Sparafucile, a hired assassin, and plans to have the Duke killed. The Duke is lured to the assassin's house by the beauty of Maddalena, who like all women is charmed with the handsome noble, and pleads with her brother to spare his life. At first Sparafucile refuses but finally compromises by agreeing to kill in his place the first person who comes to the house. Gilda, disguised by her father in masculine attire to aid in her escape to Verona, is first brought to the house to spy upon her lover's unfaithfulness and be cured of her infatuation. Overhearing the conversation in Sparafucile's house and learning of the plot to kill the Duke, who is sleeping there, she rushes in to warn him but as she opens the door she receives the assassin's dagger. Rigoletto following has given to him by Sparafucile a body in a sack. He is about to cast it into the river, when he hears the Duke pass by with a song on his lips. Hastily opening the sack, he is crazed to discover the body of his own daughter. She

dies in his arms and her father sinks to the ground overcome by horror. Monterone's curse has been accomplished.

"Rigoletto" is esteemed to be one of the finest of the Verdi operas and this despite its horrible and improbable plot and its array of despicable characters.

Among the important numbers in the brilliantly melodious score are, in Act I, the Duke's aria, boasting of his inconstancy, "*Questa o quella*" ("This one or that one"); Rigoletto's soliloquy, after his interview with the assassin, "*Pari siamo*" ("Similar are we"); and in Act II, the duet for Gilda and the Duke, "*Addio*" ("Farewell") and Gilda's florid love song, "*Caro nome*" ("Dearest name"), and in Act III occur the Duke's graceful aria, "*La donna è mobile*" ("To change is a woman's way") and that masterpiece of the opera as well as one of the most perfect ensembles to be found in the entire range of opera, the quartet for Rigoletto, Gilda, the Duke and Maddalena, "*Lovely Maiden, to thy charms.*"





## IL TROVATORE

"Il Trovatore" or "The Troubadour," a grand opera in four acts, with words by Salvatore Cammanaro and music by Giuseppe Verdi, was first produced in Rome, Jan. 19, 1853. It had a later English production under the title "The Gypsy's Vengeance." The story was suggested by a Spanish drama of the same name.

### CHARACTERS.

The Count di Luna.

Ferrando, in his service.

The Duchess Leonora.

Inez, in her service.

Azucena, a gypsy.

Manrico, the Troubadour, her reputed son.

Muiz, in his service.

Followers of the count, guards, nuns, gypsies.

The scene is laid in Italy. The action begins in the palace of La Aliaferia and the necessary explanation is furnished by the old servitor, Ferrando, who is regaling the servants with midnight tales. He tells the story of the Count di Luna's brother, Garzia, who, when in his cradle, was bewitched by an old gypsy and pined away almost to death. The father of Luna and Garzia punished the malefactor for her sorcery by burning her at the stake and in revenge her daughter Azucena stole the child and doomed him to a fate which had never been discovered.

When Ferrando's unpleasant tale is finished, the scene changes to Leonora's garden and the Count appears and sings beneath the windows of her whom he loves. The girl runs into the garden to welcome the singer, thinking that it is Manrico, the troubadour and supposed son of Azucena, whose enchanting voice and valiant bearing in the tournament have completely won her heart. In the darkness, she gives the Count the warm greeting which is intended for Manrico, who arrives just in time to witness the scene and who in grief and anger, charges Leonora with infidelity. She sees her mistake and rushes impulsively to the troubadour, who is challenged by the other. An encounter follows and Manrico, when it is in his power to kill his enemy, hesitates and is himself dangerously wounded. Leonora, grief-stricken, is spared the sight, for she falls in a swoon, and is borne insensible from the garden. Afterward, the despairing countess hears that Manrico has been killed, and arranges to enter a convent.

Meantime the wounded troubadour is faithfully nursed to health in the gypsy camp by Azucena. In a moment of remorse and tenderness, the woman confesses to him that he is not her son and that when her mother was burned, she stole the Count's child with the intention of sacrificing it in the flames of the pyre but that in her frenzy she threw her own child to death instead. Manrico's emotion at these words is so great that in terror she retracts them. A messenger comes to summon Manrico back to military duty and from him the lover learns that Leonora will take the veil that very evening. He rescues her, however, just before she has taken the vows. Count Luna, arriving at the same time and for the same purpose, is further enraged by his rival's success.

Azucena is arrested as a sorceress and a spy in the camp of the Count. She calls upon Manrico for help but the sound of the hated name only intensifies the anger of Luna against her and he sentences her to the awful fate of her mother. Manrico, for his attempted assistance, is

seized and thrown into prison to die by the axe. Leonora, knowing now that only the offer of her hand to the inexorable Count will gain the release of her lover, utters the fatal words, and offers to marry him if he will grant freedom to Manrico. De Luna, now triumphant, orders the release of the captive, and Lenora goes at once to find the guards. Having gained her purpose, she determines to die rather than become the bride of her lover's rival, and sucks, from a ring she wears, a deadly poison.

The captives have been passing a dreadful night, for they are terrified at the thought of the horrors the morrow will bring. Manrico has persuaded Azucena to sing with him of their old happy life in the mountains and to forget for the moment the present and its dangers. It is while they are singing they hear the heavy doors swing open; Lenora enters. Manrico is wild with joy until he hears how she has purchased his freedom; in spite of her pleading he refuses to be freed on such terms, and reproaches her for being false to him. The poison has done its work. Lenora sinks to the feet of her lover and tells him that she chose death rather than life with the Count, and her death ends this most pathetic scene.

Manrico is overcome with despair and sorrow at the thought of this sacrifice she has made for him, and just as he catches her in his arms the Count de Luna enters. Lenora's devotion and courage do not touch the hardened Count; instead he is enraged to think he has thus lost his bride, and in great fury orders Manrico to immediate death. Not satisfied with this, he sees the gypsy and drags her to the window to witness her son's execution.

Not until she sees the axe fall upon the brave Manrico does she reveal her secret; in fine frenzy she tells of the true birth of her adopted son, and ends with the awful words "Thou hast slain thine own brother."

Horror possesses the heart of the Count as he realizes that by the murder of his own brother the gypsy has been avenged for the death of her mother.

"Il Trovatore" gained immediate success, and has retained it undimmed for over fifty years, rivaling in admiration in this country such well known operas as "Martha" and "The Bohemian Girl." It may be mentioned without hesitation in the list of a dozen operas which hold the boards securely. It is, of all Verdi's works, most firmly enshrined in the public heart. As "The Gypsy's Vengeance" it was brought out in London in 1856; the following year it was heard in Paris as "Le Trouvere," and first produced in New York in 1855.

In reviewing this opera George Upton says "The whole opera is liberally enriched with melodies, and is dramatic throughout; but the last act is the crown of the work, and may successfully challenge comparison for beauty, variety, and dramatic effect with any other opera in the purely Italian school."

The most popular number of the opera is the Miserere, "Ah, che la Morte" ("Ah, how release of death") sung by Manrico. Other notable passages are Leonora's song to the night, "Tacea la notte placida" ("The night so calmly dreaming"); the trio for Leonora, Manrico and Luna, with which the first act closes; the anvil chorus in the camp of the gypsies; Azucena's impassioned solo descriptive of her mother's awful fate, "Stride la vampa" ("Hissing, the flames"); the Count's aria "Il balen;" Manrico's "high C" outburst, "Di quella pira" ("From flaming death-pyre"), and the duet for Manrico and Azucena "Ai nostri Monti" ("Back to our mountains").

## LES NOCES DE JEANNETTE

"Les Noces de Jeannette" or "The Marriage of Jeannette," a comic opera in one act with music by Victor Massé and text by Barbier and Carré, was first presented in Paris in 1853.

### CHARACTERS.

Jean.

Jeannette.

Thomas.

Petit Pierre.

It is said of a woman that "if she won't she won't, so there's an end on't." But this is a case in which a man who wouldn't was persuaded to change his mind. "The Marriage of Jeannette" is a simple, refreshing story of French peasant life. When we are introduced to Jean, in his own little cottage, he is shuddering and exclaiming, "Another word and I should have been a married man!" From the soliloquy of this rough and good-natured young rustic, we gather that he had fallen in love with Jeannette and had proposed marriage to her. But when he had assumed his bridegroom clothes and the pretty bride in her white gown was clinging to his arm in the mayor's office and the friends of both of them were standing by laughing and chaffing them and a lawyer of "sacrificial aspect" had handed him the marriage contract to sign, he had been suddenly seized with terror and apprehension and had taken



to his heels, leaving the bride discomfited. As he is exulting over his continued bachelorhood, he hears a knock at the door and opens it to admit Jeannette, still in her bridal attire. Instead of falling upon him to scratch his eyes out, as he half expects her to do, she calmly questions him as to his motives for his conduct of the morning. Poor Jean makes a bad fist of it in his explanations, admitting that he loves her and always did love her but that marriage at close range scares him. He sighs and says "What's done can't be undone," and Jeannette promptly matches his proverb with "All's well that ends well" and "There are as good fish in the sea . . ." which latter proverb she has quoted to her father, who, in spite of his gout, has insisted upon coming to kill Jean for failing to keep his promise.

Jeannette is apparently so indifferent about the whole matter that Jean decides that she does not care at all and so goes away to join his cronies at the inn. It is about time, for Jeannette's fortitude is fast giving out and scarcely has he disappeared than she bursts into tears.

Jeannette hears Jean singing and laughing with his friends and fancies that they are jeering at her in her humiliation. When he comes back to get the bouquet in his coat to give to Rosa, she loses her temper for the first time and announces that some reparation is due to her for the degradation of being deserted by her bridegroom. She presents the contract and insists upon his signing it in order that the world may think that he has changed his mind and that this time she has rejected him, merely a sop thrown to pride. But when she has secured the coveted signature, she decides that she would rather have nice, good-looking Jean for a husband than the sweetness of going about with the proof that she refused to marry him. So she puts down her name also and makes it a contract. When Jean learns of the trick, he is in a terrible rage and warns her that he will be such an ogre of a husband that she will regret it, and mentions among her future delights, working in the fields and eating in the stable.



He begins at once by tearing down the curtains and breaking the dishes and furniture and goes up to the attic to sleep off an intoxication acquired during his recent visit to the inn. While he is sleeping, Jeannette has her own new furniture brought and arranges the house attractively. She then mends his torn wedding-coat for him and prepares a savory meal. After a long time, Jean creeps down stairs, much improved in temper and hears Jeannette singing tunefully in the flower garden. When she enters with the salad, looking very winsome in her pretty gown, Jean tries hard to be gruff but fails lamentably. When he inquires why there is only one place laid, she replies that she has eaten in the stable according to his instructions. He makes her sit down on the pretense that she can better wait upon him in that fashion and, before he realizes it, he has his arms around her and is neglecting his favorite omelet with lard for the joy of kissing her.

Friend Thomas comes to remind them that they are not yet married, as the contract still lacks the mayor's signature. Jeannette is nearly overcome by this dire intelligence but Jean assures her that there is no danger of his changing his mind this time. He then calls in all of the neighbors to introduce them to his wife.

The music of this piece, which is one of the best specimens of French opera comique, is full of spirit and melody and the ingenuous little story is thoroughly entertaining.

Prominent numbers are Jean's song, congratulating himself on his escape, "Others may hastily marry;" "From out a throng of lovers," sung by Jeannette; Jean's song, "O lass so fair," and his sarcastic, "Ah, little do you fancy, precious;" Jeannette's numbers, "Fly now, my needle glancing brightly," and "Voice that's sweetest" and the chorus in the final, "Ring out village bells, we're loving."

The simple story, with its melodious music, won for itself seasons of popularity. It was first given in America in 1861 with Clara Louise Kellogg as Jeannette, and years later Théodore Thomas produced it as an after-piece to a two-act ballet "Sylvia" by Delibes.

Its music is so dainty, so piquant, its scenes are merry, and all in all it is a charming little opera, and a relief from the tense and sometimes altogether unlovely stories set to operatic music. It attempts so little, but that little is so well done that "Les Noces de Jeanette" deserves a permanent place in the repertory of good light operas. It entertains without becoming grotesque or needlessly coarse, and it is melodious throughout.

## LA TRAVIATA

"La Traviata" or "The Misguided One," a grand opera in three acts with score by Giuseppe Verdi and text by Piave, was first presented in Venice March 6, 1853. It is founded on Dumas' "Lady of the Camelias" but the period is changed to the time of Louis XIV.

### CHARACTERS.

Violetta Valery, the lost one.

Flora Bervoix, a friend of Violetta.

Annina, the confidante of Violetta.

Alfred Germont, the lover of Violetta.

Georgio Germont, his father.

Gastone, Visconte de Letorieres.

Baron Douphol, a rival of Alfred.

Marquis D'Obigny.

Doctor Grenvil, a physician.

Joseph, the servant of Violetta.

Guests, friends, gypsies, matadores, servants.

The scene is laid in and near Paris, the story following closely that of Dumas' play. The action begins at the house of Violetta, where a gay entertainment is in progress. In the crowd is a youth, Alfred Germont, who meets the beautiful hostess for the first time and becomes deeply enamored. He is of excellent family but he does not hesitate to offer her love of a character she has never known in her unfortunate and erring life. Though she merely

laughs at his protests at first, she gradually is moved by his sincerity and returns his love in kind. She confesses her past to him in all its ignominy and warns him away but he declares his willingness to accept her as she is. She forsakes her voluptuous life and goes with him to live quietly in the country, near Paris, and here for several months they enjoy a life of idyllic happiness.

The second act affords a glimpse of their almost pastoral seclusion. However, the more practical side of life forces itself upon Violetta when she realizes that their funds are growing low. She sends secretly to Paris to sell some of her possessions in order to be able to meet her debts and to continue the maintenance of their establishment. Alfred learns of this from Annina and, revolting at the idea of dependence upon Violetta's bounty, hastens to the city to recover her property. During his absence, Alfred's father comes and pleads with Violetta, for the sake of the dishonored family, to release his son from the bondage he seems to love so well. To make his arguments irresistible, he tells her that Alfred's sister will be renounced by the wealthy noble to whom she is betrothed unless the connection in question is severed. Violetta's life with Alfred has grown to mean redemption to her but she determines upon the supreme sacrifice and, while he is gone she steals away broken-hearted to take up her old life. The angry and grief-stricken Alfred gives her course its worst interpretation and when in the third act he meets Violetta at a ball given by her friend Flora Bervoix, he insults her publicly and flings at her feet the money he just has won at the gaming-table. He is challenged by Baron Douphol, with whom she is living, and a duel is fought. Violetta, who is stricken with consumption, receives her death-blow with Alfred's insult and declines rapidly. The father, touched by her suffering, reveals the story of his interview with her and the nobility of her conduct and Alfred hastens to her bedside to receive her dying word of forgiveness.

"La Traviata," which is now regarded one of the masterpieces upon which Verdi rests his remarkable fame, was at first coldly received. The adverse circumstances under which it was produced had much to do with this verdict, for the tenor had a cold, the barytone, piqued because he had a subordinate part, walked languidly through it and the soprano was far too much inclined to embonpoint to be convincing in the role of a lady dying with pulmonary trouble. But the passage of time brought sweet revenge and "La Traviata" has been instrumental in making its composer a favorite of all opera-goers. It fairly overflows with exquisite melody and is of marked elegance and refinement.

"'La Traviata' contains much of that warm, emotional, melodic profuseness which the public likes, and which it demands when it throws off its working garb to take a little pleasure—sadly, as we are told, it takes this. The popular nature of the music, its freedom from technical and theatrical perplexity, which the public at large is glad to be without, its ever-changing color, variety and expression, all this contributes to the vitality of 'La Traviata.'" This from the pen of Frederick J. Crowest.

The opera portraying this unlovely story has always won greater admiration than the spoken drama, which seems to prove the potency of music. Through the restricting and purifying influence of melody and story in song, our sympathy, with the portrayal of so unpleasant a thing as pulmonary tuberculosis, the result of a wasted life, and with the mental suffering of the repentant woman, is easily gained. Although there is of course a suggestion of the sensual in the music, the grossness which might appear in the spoken word is not felt.

The prelude to the opera can hardly be called an overture; it is rather a foreboding more like an elegy, and stirs our better, nobler feelings, and gains our interest at once.

The role of Violetta, with its beautiful music and its splendid opportunity for great emotional acting, has at-

tracted some of our greatest prima donnas. It was as Violetta that Christine Nilsson made her debut in Paris in 1864, and in London in 1856 Mme. Piccolomini, as Violetta, was first introduced as a star; Patti considered it one of her strongest characters, and she has perhaps given us the most finished portrayal of the fragile heroine; Melba appeared in the role, and Mme. Sembrich has by the pathos of her singing in the last act of "*La Traviata*" melted the heart of the narrowest of moralists.

Admired in the attractive score are the drinking song at the supper, sung by Alfred and Violetta, "*Libiamo, libiamo*" ("Let's drink to the beauty"), in the chorus of which Flora Gastone, Douphol, the Marquis, and Doctor Grenville join; it is an effective bit of work, combining the solos of the two principals with a rhythmic, interesting accompaniment of bass voices; Violetta's "*Ah, fors' è lui*" ("Perchance 'tis he") sung after the departure of her guests, a number of rare beauty and fine contrast, greatly beloved by concert as well as operatic singers; Germont's song to his son, "*Di Provenza li mar*" ("From Provence"), in which he appeals to Alfred to return to his home and to his father's heart; Violetta's aria "*Addio! del passato*" ("Adieu to the past"), in which she implores Heaven's pardon, and her duet with Alfred, "*Parigi, o cara*" ("O Paris, beloved"), voicing their loving reconciliation with vows of eternal devotion.



## DER BARBIER VON BAGDAD

"Der Barbier von Bagdad" or "The Barber of Bagdad" is a comic opera in two acts with music and text by Peter Cornelius. It was first presented at the Court Theatre, Weimar, in 1858.

### CHARACTERS.

The Caliph.

Baba Mustapha, a Cadi.

Margiana, his daughter.

Bostana, a kinswoman of the Cadi.

Nureddin.

Abul Hassan Ali Ebe Bekar, a barber.

Attendants of Nureddin, friends of the Cadi, people of

Bagdad, female mourners, suite of the Caliph.

The plot of "The Barber of Bagdad" is light to the point of the trivial but so masterly is the musical setting, so rich in inspiration and fantasy and so abounding in that rarest of qualities, true musical humor, that the opera is classed among the masterpieces. This is true, despite the fact that it is but rarely performed either in the United States or Europe.

When we are introduced to our hero Nureddin, he is in a distressful plight, lying, apparently about to breathe his last upon a couch near to many medicine bottles and surrounded by downcast attendants. In his delirium Nureddin murmurs the name "Margiana" and it looks as

if a man were at last going to give the poet the lie by dying for love.

When the servants tiptoe away, Nureddin is visited by Bostana, a friendly handmaid, who comes to suggest that when Margiana's father, the Cadi, has strolled piously mosqueward at noon, the lover may find it an opportune time to call at his sweetheart's residence.

At this Nureddin's condition improves to an amazing degree. He arises from his couch and feels some concern over his appearance. Bostana recommends the services of her friend Abul Hassan, "a very virtuoso among barbers." When Abul arrives, he proves to be the most garrulous old body imaginable and interrupts the shaving to recite his manifold accomplishments. But Nureddin is in no mood to appreciate his versatility and, at last becoming quite desperate, he calls upon the servants to interfere. But Abul Hassan is a barber indeed, and their combined efforts fail to stop the flow of his eloquence.

At last the shaving is resumed and Nureddin is so badly in love that he cannot refrain from talking, even to the barber, of the subject uppermost in his mind. Abul Hassan is all sympathy and relates how his six brothers died for love and how he, at ninety years of age, is likely to meet the same fate. Being so well fitted by nature to appreciate the situation, he insists upon accompanying Nureddin on his call, much to the young man's disgust. So summoning his attendants again, he informs them that the barber is ill, and has him put to bed, willy-nilly.

The scene of the second act is laid in the Cadi's dwelling, where Margiana is awaiting the noon hour in a fine state of excitement. Just before he goes to his devotions, her father brings in a huge chest full of gifts from an ancient friend in Damascus, whom he has decided to make his son-in-law. When after the departure of the unsympathetic parent, Nureddin at last finds himself in his sweetheart's presence, he discovers that the persistent Abul Hassan has escaped and followed him, and is making a

great noise with his rapturous serenade beneath the window. But nothing can seriously disturb the happiness of the long-separated lovers.

The Cadi returns rather earlier than usual and proceeds to bastinado a slave for breaking a vase. Abul Hassan, hearing the cries, fancies that the irate father is murdering his new friend and raises a great outcry which brings a crowd upon the scene. Bostana and Margiana hastily conceal Nureddin in the chest of the Damascan suitor and Abul is summoned to carry it forth. He has the misfortune to meet the Cadi on the way out and is accused by him of being a thief. The Caliph, who is passing by just then with his suite, stops to learn the cause of the disturbance and orders the chest opened. Within lies Nureddin motionless and horror is general but, at the magic sound of Margiana's name breathed in his ear by Abul Hassan, the young lover rouses and thus relieves the Cadi of the suspicion of murder. The Caliph crowns the love affair with his majestic approval, and so it comes to pass that the too interested barber has been, after all, a benefactor.

The composer, called by his associates the "German Cherubini," was a disciple of Liszt, who greatly admired him and the frigid reception accorded to "The Barber" was the reason for Liszt's severing his relations with the Weimar opera house. The opera has since been revived at Munich in 1885 and in other German cities and was in the repertory of the Metropolitan Opera House Company in New York during the seasons of 1889-1890 and 1890-1891.

The Muezzin's call, the scene of the bastinadoing of the slave and Abul's famous bass solo, with the chorus "Salaam! Alëikoum!" are especially fine passages.



## ORPHEE AUX ENFERS

“Orphée aux Enfers” or “Orpheus in Hades,” an opera bouffe in three acts with text by Crémieux and music by Jacques Offenbach, was first produced at the Bouffes Parisiens, Paris, Oct. 21, 1858.

### CHARACTERS.

|                       |                     |
|-----------------------|---------------------|
| Aristeus.             | Eurydice.           |
| Pluto.                | Diana.              |
| Jupiter.              | Public Opinion.     |
| Orpheus.              | Juno.               |
| John Styx (Cerberus). | Venus.              |
| Mercury.              | Cupid.              |
| Morpheus.             | Minerva.            |
| Bacchus.              | Gods and goddesses. |
| Mars.                 |                     |

The opera is a clever burlesque on mythology, accomplished in four tableaux. When the curtain rises, we find Eurydice busily engaged in decorating a cottage, situated in the suburbs of Thebes but it is not, as one might have every reason to expect, the habitation of Orpheus. It is that of her lover, Aristeus, who turns out to be Pluto in disguise. Orpheus appears serenading the nymph Maquilla whom he adores. Thus the mythological lovers catch each other red-handed in their flirtations and proceed to have a serious quarrel. Eurydice admits that she detests her spouse and that she is thoroughly bored with his music

and his verses, while Orpheus punishes her for her insolence by playing for her his last concerto. She meets the shepherd Aristeus in a cornfield and while wandering with him catches her foot in a snare, her companion thereupon disclosing his real identity. They leave a note for Orpheus, telling him of the fate which has overtaken Eurydice, day is turned into night and they disappear into Hades through a trap-door.

In the next scene, Orpheus is visited by Public Opinion, armed with torch and whip and, much to the musician's disgust, is informed that he must follow the visitor to Olympus, there to claim his adored wife in order to give to posterity the example of at least one husband who really cared about his partner. Threatened with the loss of his music class, Orpheus consents to the distasteful business.

In the second tableau, the gods and goddesses on Olympus are seeking temporary relief from their boredom in a nap. They are roused by the sound of a hunting-horn which announces the arrival of Diana. It develops that the affair of that young lady with Acteon has not been as much of a credit to her as mythology would lead us to believe.

A great deal of gossip is circulated, Eurydice's abduction by Pluto being the latest scandalous theme. It becomes evident that Jupiter, who has a wholesome fear of Public Opinion, is kept busy smoothing over things so that posterity will have a better impression of his uncircumspect family. One incident is a revolt of the gods led by Cupid, all protesting that they are sick of nectar and ambrosia and want different fare. When Jupiter tries to quiet the disturbance, they mock his virtuous air, warning him that they know a lot of things about him, and proposing to recite the list. He pleads a business engagement but is detained perforce, and has several escapades recalled unpleasantly to mind. An interruption is afforded by Mercury's announcement of the approach of Orpheus and Public Opinion and the deities are ordered to behave and to arrange themselves for the reception of company. The two visitors enter and



Public Opinion reminds Orpheus that it is time to begin his impassioned plea. This he manages so effectively that Jupiter declares he will assist in the restoration and all the company ask to go along for diversion.

In Tableau III, Eurydice is seen languishing in Pluto's drawing-room in Hades closely guarded by John Styx. As Pluto has been rather neglectful, Eurydice greets Jupiter's arrival with pleasure. He is disguised as a large fly and after affecting coyness, he allows Eurydice to catch him. They at once become deeply in love with each other.

In the last tableau, Eurydice is found changed by Jupiter into a Bacchante and Pluto shows some evidence of being glad to resign her to her husband. Jupiter, faithful to his promise, declares that Orpheus shall take Eurydice but only on condition that he shall not look at her until they have crossed the Styx, for he reckons on Orpheus' curiosity and hopes thus to keep her for himself. They have almost reached the galley and Orpheus, still fearful of Public Opinion, has not looked around, when the anxious Jupiter takes matters into his own hands and gives him an electric kick which causes him to start and turn. Orpheus, able now to excuse himself to Public Opinion, can scarcely conceal his joy and the whole breaks up with a minuet in which Jupiter leads off with Eurydice.

The opera enjoys the distinction of being one of the most popular of all the works of the bouffe class. It parodies the tales of the Olympian gods as "La Belle Hélène" does those of the Homeric Heroes and although it was intended primarily to appeal merely to the amusement-seeking class, the wealth of melody in its musical score and the capital humor in its libretto have given it widespread and enduring vogue.

Charming numbers in this admirable burlesque opera are Eurydice's song, "La femme dont la cœur rêve" ("The maiden who with dreaming heart"); Aristeus' pastoral song, "Voir, voltiger sous les treilles" ("See fluttering 'neath the branches"); Diana's song, "Quand Diana descend dans la

plaine" ("When Diana to the plain descends"), with its quaint refrain; Minerva's song relating the amours of Jupiter; John Styx' ballad, "Quand j'étais roi de Boétie" ("When I was King"); Eurydice's fly song, "Bel insecte à l'aile dorée" ("Fair insect, with wing of gold") and her hymn to Bacchus.

## IL BALLO IN MASCHERA

"Il Ballo in Maschera" or "The Masked Ball," an opera in three acts with music by Verdi and text by M. Somma, was first produced in Rome at the Teatro Apollo, Feb. 17, 1859.

### CHARACTERS.

Richard, Count of Warwick and Governor of Boston.

Reinhart, secretary to the governor.

Amelia, wife of Reinhart.

Ulrica, a negress astrologer.

Oscar, a page.

Sylvan, a sailor.

Samuel, } enemies of the Count.  
Tom, }

A judge.

A servant.

Richard, Governor of Boston, is in love with Amelia, wife of his friend and secretary, Reinhart. As he broods over this unhappy state of affairs he is approached by the loyal Reinhart who warns him that his life is threatened by conspirators, but he dismisses the matter with characteristic lightness. A petition is brought to him for the banishment of Ulrica, a negress who practices sorcery and, in order to give personal investigation to the case, he disguises himself and visits the squalid cabin where a witch's caldron

steams over a tripod. He overhears Amelia begging the witch to give her some potion capable of dispelling the unlawful love which fills her heart and realizes with mixed emotions that the love is for him. Ulrica recommends an herb which grows in the gallows-field where criminals are executed and informs her that it will be potent only if she gathers it alone and at night. Richard remains after Amelia has crept shudderingly away and gives Ulrica his own palm for the revelation of its secrets. She tells him that death is in store for him and that his assassination is to be by the sword of him who next touches his hand in apparent friendship. In contempt of the oracle, he offers his hand to each of his courtiers but all shrink from it. At this moment Reinhart enters and the Governor grasps his hand, while all breathe a sigh of relief, for they are sure no harm can ever come to him from a friend as tried and true as his secretary.

The second act is played in the ghastly field where Amelia goes to dig the herb which shall cure her of her love. Once she sees a figure appear in the uncertain light of the moon and in terror fancies a ghost is rising before her. She may well tremble, for it is Richard who has followed her from the town. Earnestly she beseeches him to leave but he forgets that he has come to protect her and entreats her to acknowledge her love for him which she weakly does. They are suddenly confronted by Reinhart, who having discovered that the conspirators are on the Governor's track, has come to warn him. He beseeches him to fly but Richard refuses to go unless Reinhart will pledge himself to conduct his deeply veiled companion to the gates without attempting to discover her identity. He promises but is overtaken by the conspirators, who think Reinhart is the Governor. Showing them their mistake, he chides them for their perfidy and they insist upon snatching the veil from his companion's face. As he is about to defend her with his sword she reveals herself and his love for the Governor dies a sudden death.

On the next day, Reinhart goes over heart and soul to the conspirators, overcoming their doubts of his sincerity by offering his little son as hostage. All wish to strike the coveted blow and it is finally decided to leave it to chance. Amelia is made the instrument. She is asked to draw a name from a vase and has the misfortune to draw her husband's. It is planned to kill the Governor at the masked ball which he gives that evening at his mansion. Amelia, learning of this, manages to have a warning conveyed to him. With his usual reckless courage, however, he appears, hoping to obtain a last glimpse of her. He has resolved to send her back to England with her husband, whom he has arranged to commission handsomely. As he steals a word under cover of their disguises, the jealous husband rushes between them and stabs him. With his dying breath, the Governor attests the wife's innocence and bids farewell to his beloved country.

The subject of the opera is the same as that of Auber's "*Gustavus III.*," which represents the assassination of the King of Sweden at a masked ball. When Verdi began to prepare for its production in Naples, the police interfered upon the ground that it would be injudicious, owing to the recent attack of Orsini upon Napoleon III. Verdi hotly refused to adapt his music to other words, but later the impresario of the Teatro Apollo in Rome suggested changes in the libretto which made possible the production of the opera. The scene was transferred to Boston, Mass., the Swedish King was transformed into a British governor and the conspirators into Royalists and Puritans.

The score, while not the greatest of Verdi's achievements, contains several numbers of distinct beauty. Among them are Richard's song, "*La rivedra nell'estasi*" ("I shall behold her"); Reinhart's aria, "*Di speranze e glorie piena*" ("For thy life"); the song of Oscar the page, "*Volta la terrea*" ("Fain would I plead"); the witch's music and Richard's barcarole, "*Di' tu se fedele*" ("Oh tell me").

In Act II occur Amelia's dramatic aria, sung on the murderer's field, "Ma dall arido" ("This is the dreaded place"); the love duet following upon the arrival of Richard, "M'ami, m'ami" ("Love me! Love me!"). In Act III are Amelia's song, "Morro, ma prima in grazia" ("Only one word more to thee") and Reinhart's song, "O dolcezzo perdute" ("O ye hours").



# FAUST

"Faust," a grand opera in five acts, with words by Barbier and Carré after Goethe's poem and music by Charles Gounod, was first produced at the Théâtre Lyrique, Paris, March 19, 1859.

## CHARACTERS.

Marguerite

Siebel

Dr. Faust

Valentine

Mephistopheles

Martha

Wagner

Students, soldiers, villagers, sorcerers.

This opera of Gounod follows, with reasonable fidelity, the Faust-Marguerite episode in the Goethe drama. Dr. Faust, the disillusioned old student, who has lived many years in the pursuit of knowledge, is introduced to us as baffled in his metaphysical investigation, weary of life, and longing to be released from it. He cries

Naught do I see! Naught do I know!

Naught! Naught!

He mixes a draught of poison and is about to raise it to his lips, when he hears a company of laborers singing as they go to the fields



## LES TROYENS A CARTHAGE

“Les Troyens à Carthage” or “The Trojans at Carthage,” an opera in five acts and a prologue with words and music by Hector Berlioz was produced in Paris, Nov. 4, 1863. It forms the second part of the lyric poem “Les Troyens” (“The Trojans”).

### CHARACTERS.

Æneas, a Trojan hero, son of Venus and Anchises.

Narbal, minister to Dido.

Pantheas, Trojan priest, friend of Æneas.

Iopas, Tyrian poet at the court of Dido.

Hylas, a young Phrygian sailor.

Two Trojan soldiers.

Dido, Queen of Carthage, widow of Sicheus, formerly prince of Tyre.

Anna, sister of Dido.

Ascagnus, young son of Æneas.

A rhapsodist.

Mercury.

Spectres of Priam, of Cherebus, of Cassandra, of Hector.

Chorus of Tyrians, Trojans, Carthaginians, nymphs, satyrs, fauns and sylvans.

Upon the rising of the curtain on the prologue, Troy is seen in flames and a rhapsodist appears to recite his story to an orchestral lament. He tells how after ten years' futile

in the later acts are the "Soldiers' Chorus," the ballet music and the trio for Marguerite, Faust and Mephistophiles with which the opera closes.

## LURLINE

"Lurline," a romantic opera in three acts with music by William Vincent Wallace and words by Edward Fitzball, was first produced at Covent Garden Theatre, London, Feb. 23, 1860. Its story is very similar to the famous legend of the Lorelei.

### CHARACTERS.

Count Rudolph, a young nobleman.

Adolphe, } his friends.  
Wilhelm, }

The Baron Truenfels.

Conrad.

Zelieck, a gnome.

Ghiva, the Baron's daughter.

Liba, the spirit of the Rhine.

Lurline, nymph of the Lurlei-Berg.

Vassals of Rudolph, attendants of the Baron, conspirators, pages, water-spirits, naiads, nymphs.

The action of this opera takes place in the waters and on the banks of the Rhine. Count Rudolph is an extravagant young fellow residing in an ancestral castle. He is generous as well as extravagant and his patrimony has been dissipated, largely by the graceless followers by whom he is surrounded. Like some other young spend-thrifts, he hopes to mend his fortunes by marriage. His

fiancée, Ghiva, is the pretty, but vain and mercenary daughter of a neighboring baron. The Baron and Rudolph both discover, however, that they are alike in need of replenishing each his income. The marriage treaty is summarily dissolved, the once cordial Baron fairly showing the young Count the door.

Meantime, Lurline, the nymph of the Rhine, has seen Count Rudolph in his boat and has fallen in love with him. At a revel held by him and his companions at the castle, Lurline attends and, surrounding the host with spells, places her magic ring upon his finger. Upon recovering his reason he finds that he is in love with the beautiful water-queen. Her enchanted voice and harp lure him to the river in which he is engulfed and in which he is supposed to perish.

The second act shows the coral cavern of the Rhine, where Lurline makes her dwelling. The form of Rudolph is seen wrapt in sleep which the father of Lurline means to be eternal. But while he is temporarily absent, Rudolph is resuscitated. To his ears comes the sound of the voices of his companions singing a requiem for the loss of their chief. This moves him so deeply that he desires to return to them for a short time. Lurline consents to his absence for three days and agrees to await his return on the summit of the Lurlie-Berg at the rising of the moon on the third evening. To augment his happiness, she prevails on her father, the Rhine-King, who has become reconciled to an earthly son-in-law, to give him a cargo of wealth for the fairy boat on which he embarks. Lurline with strange dread watches him depart. She fears the nonfulfilment of his promise to return.

Rudolph at home again is greeted with joy. He discloses to the Baron and his daughter the secret of his enormous wealth, the news producing a remarkable change in their manner toward him. The Baron again courts an alliance with him, and Ghiva, displeased to find that his heart is engaged to Lurline, hopes to break her influence



by stealing the enchanted ring from his finger and casting it into the Rhine. All this time poor Lurline sits disconsolate upon the Lurlei-Berg lamenting to the mournful tones of her harp. A gnome in the service of the Rhine-King confirms her belief that she is deserted by bringing to her the ring. Like any earthly woman, the evidently scorned nymph finds her fury aroused and resolves to visit her unfaithful lover to upbraid him.

The castle on the Rhine is now the scene of great festivity and among the revelers the Count alone is sad, for his heart is away on the Lurlei-Berg with Lurline. But he dares not present himself to her without the ring. When he is alone for a moment, Lurline appears to him and demands the troth-token. An interview takes place, which ends in Lurline's denouncing the treachery of the companions in whom he most confides. They are envious of his wealth and have plotted to destroy him and plunder the castle. Their plan has been overheard by Gliva and her father, who urge him to instant flight. Even now the assassins rush upon Rudolph but he prefers death at the feet of Lurline to safety without her. Lurline's affection returns and, seizing her harp, by the spell of music she causes the destruction of the assassins. The Rhine-King again appears, to give Rudolph's hand to his daughter.

The principal numbers in this rarely given opera are Lurline's songs to the accompaniment of her harp, "Flow on, flow on, O silver Rhine" and "When the night winds sweep the wave;" the chorus, "Sail on, sail on, the midnight gale;" Rudolph's romanza, "Our barque, in moonlight beaming;" the chorus of gnomes and spirits, "Vengeance, Vengeance;" the "Behold! Behold! wedges of gold," sung by the gnome at the commencement of the second act; Lurline's song with Liba and the chorus, "Take this cup of sparkling wine;" "Troubadour enchanting," for the contralto; Rudolph's ballad, beginning the third act, "My home! My heart's first home;" Lurline's "Great Spirit! hear my prayer," the one number of the opera which

found universal popularity and which is still sung occasionally; the incantation, "Wild waters, from your fountains rise" and the final chorus, "Flow on, thou lovely Rhine."

## THE LILY OF KILLARNEY

"The Lily of Killarney," presented on the continent as "The Rose of Erin," is a light opera in three acts, the musical setting by Sir Julius Benedict. The story is taken by Oxenford from Dion Boucicault's Irish drama, "Colleen Bawn." The work was produced at Covent Garden Theatre, London, Feb. 8, 1862. The characters are of the Eighteenth Century and the scene is laid in Killarney, Ireland.

### CHARACTERS.

Eily O'Connor, the Lily of Killarney.

Mrs. Cregan, mistress of the hall at Tore Cregan.

Hardress Cregan, her son.

Anna Chute, an heiress.

Father Tom, a priest.

Danny Mann, Hardress' boatman.

Myles na Coppaleen, a lover of Eily.

Corrigan, an Irish middleman.

O'Moore.

Sheelah.

Dennis.

Hardress Cregan, son of Mrs. Cregan of the Hall, is the not wholly blameless hero of "The Lily of Killarney." The Cregan estate is heavily mortgaged and foreclosure is threatening, when Corrigan, the middleman, calls on Mrs. Cregan and suggests the marriage of her son with the rich

Anna Chute as a solution of their difficulties. In the event of failing in this, Corrigan suggests, as an alternative, Mrs. Cregan's marriage with himself. The idea is disdained and Corrigan, in retaliation, proves to Mrs. Cregan that Hardress is being taken by his henchman, Danny Mann, to see Eily, the Colleen Bawn or Lily of Killarney, a peasant girl for whom he is known to have inclinations. Eily has another lover, Myles na Coppaleen. Corrigan informs him that the Lily and Hardress have been clandestinely married. Father Tom tries to bring about a public announcement of the marriage and Hardress labors just as strenuously for the Lily's surrender of the "marriage lines" or certificate but this the priest and her former lover prevent. Corrigan continues to bring pressure to bear in the mortgage matter and Hardress reluctantly pays his suit to Anna, meantime suffering genuine remorse over his treatment of Colleen Bawn. The daredevil Danny Mann volunteers to get the girl out of the way; Hardress falters at an evil deed but is desperate, and finally agrees that if he shall send his glove to Danny it is to be a signal for her disappearance. Danny at once tells Mrs. Cregan that if she can induce her son to send him his glove, it in some way will mend the fortunes of the unhappy family. Ready to catch at a straw and ignorant of its import, Mrs. Cregan sends the desired article on her own account. Danny takes it to Colleen Bawn, tells her that her husband has sent for her and that she is to come in his boat. He rows her to a cave, demands the marriage certificate again and, when she refuses, pushes her into the water. Myles, who happens to be near, shoots Danny and saves the girl. Eventually, Hardress is arrested for murder but is cleared by Danny's deathbed confession. Hardress' marriage with Anna Chute is prevented and he recognizes the Lily of Killarney as his lawful wife.

Benedict's "Brides of Venice" and "The Gypsy's Warning" have been forgotten but "The Lily of Killarney" still has occasional performance. The score is elaborate for light opera but is interspersed with Irish melodies which

lend it distinctive character and, at the same time, the charm of naturalness and simplicity. Among the numbers are Hardress' song "A Bachelor's Life;" the serenade "The Moon has raised her lamp above;" the old Irish melody, "The Cruisheen Lawn" ("Little Jug"); the duet of Anna Chute and Hardress, "The eye of love is keen;" Danny Mann's song, "Colleen Bawn;" Myles' lullaby, "Your slumbers, och soft as your glance may be;" the trio of Eily, Myles and Father Tom, "Blessing on that Rev'rend Head" and Hardress' ballad "Eily Mavourneen, I see thee before me."





## LES TROYENS A CARTHAGE

"Les Troyens à Carthage" or "The Trojans at Carthage," an opera in five acts and a prologue with words and music by Hector Berlioz was produced in Paris, Nov. 4, 1863. It forms the second part of the lyric poem "Les Troyens" ("The Trojans").

### CHARACTERS.

Æneas, a Trojan hero, son of Venus and Anchises.

Narbal, minister to Dido.

Pantheas, Trojan priest, friend of Æneas.

Iopas, Tyrian poet at the court of Dido.

Hylas, a young Phrygian sailor.

Two Trojan soldiers.

Dido, Queen of Carthage, widow of Sicheus, formerly prince of Tyre.

Anna, sister of Dido.

Ascagnus, young son of Æneas.

A rhapsodist.

Mercury.

Spectres of Priam, of Cherebus, of Cassandra, of Hector.

Chorus of Tyrians, Trojans, Carthaginians, nymphs, satyrs, fauns, and sylvans.

Upon the rising of the curtain on the prologue, Troy is seen in flames and a rhapsodist appears to recite his story to an orchestral lament. He tells how after ten years' futile

siege of Troy, the Greeks by trickery entered the city in the Wooden Horse, which they pretended was an offering for the appeasing of the offended Pallas Athene. He adds that this was done in spite of the warnings of Cassandra, who ultimately found all her forebodings correct and who, with the other Trojan women, killed herself.

The first act is played in a vast hall in the palace of Dido at Carthage. A fête is being celebrated. The fair Queen thanks the people for establishing a prosperous and substantial young empire in the seven years since they fled with her from Tyre from the tyrant Pygmalion, her husband's murderer. Great in peace, she asks them to show themselves a race of heroes in war and to defend her from an odious marriage with Hiarbas, the Numidian. The adoring people gladly promise their protection.

The next scene reveals the Queen's apartment. Here her sister Anna, observing the Dido's depression, counsels her to remarry instead of living so constantly with the memory of her dead spouse. As they talk, Iopas comes to announce the arrival of deputies from a strange fleet in quest of an asylum.

Dido, taught compassion by her own past, willingly grants them an audience. Among the strangers is Æneas, the Trojan, who is destined to be the founder of the Roman empire. He is in the guise of a sailor and is accompanied by his young son. During the presentation of gifts to the Queen, news is brought that the insulted Hiarbas has arrived with a great army and, when the Carthaginians express their fear that they will fall in the unequal contest, Æneas throws off his disguise and offers to supplement their army with his forces. Leaving his son in Dido's care, he goes to marshal his hosts.

Between the first and second acts, the spectacle of a royal chase is depicted. The hunters appear and, as the trumpets sound a fanfare, glimpses are caught of frightened naiads hiding in the reeds. The sky is obscured and the rain falls with rapidly increasing force. In the lightning

flashes are discerned Æneas and Dido garbed as Diana, the huntress. They seek shelter in a grotto. Wood-nymphs glide from the pinnacles of high rocks and satyrs, sylvans and fauns perform a grotesque dance. Occasionally, in the midst of the clamor of the tempest is heard the word "Italy." Finally, all disappear into the depths of the forest and the tempest dies away.

The second act is played at sunset in the garden of Dido at the edge of the sea. The Queen and her court, together with Æneas and the boy Ascagnus, watch the splendid dance performed by Numidian slaves, the Queen indifferently, it is true. A growing love is undermining her faithfulness to her dead husband. At last she waves away even her favorite, the poet Iopas, who at her bidding has sung to her. Then she asks Æneas, who reposes at her side, to tell her of the fate of the lovely Andromache, widow of Hector. Æneas relates that, reduced to slavery by Pyrrhus, she implored death but finally was induced by the obstinate love of the prince to espouse him instead. Dido, fearing herself, shrinks from the knowledge of this precedent, lest she may be weak enough to do likewise. She is unconscious that as they converse, the boy Ascagnus toying with her fingers draws off her wedding-ring. The Trojan hero and the enamored Queen stroll into the gardens where in the light of the moon they acknowledge their love. Mercury, appearing suddenly in the moonlight, strikes with his wand Æneas' shield which hangs upon a column and solemnly repeats the word. "Italy, Italy, Italy."

In the third act, is seen the shore of the sea, covered with Trojan tents and, afar off, Trojan ships lying at anchor. The young sailor Hylas ponders upon the uncertainty of a soldier's fate; the priests take counsel among themselves and voices of invisible spirits are heard uttering cries of "Italy." Æneas, perturbed, arrives in camp, fresh from a heartrending interview with Dido in which he has told her that it is necessary for him to leave Carthage. He describes vividly her anguish and irreconciliation. To

banish the memory of the fixed eyes and deathlike pallor of the Queen, the spirits of the dead heroes come to remind him of his duty, which is to conquer and found a nation. They warn him against delay.

In the fourth act, Dido's sorrow and love prove stronger than the desire for revenge for her betrayed faith. To those who surround her intimately, she confides that she means to put an end to her unbearable existence.

In the fifth act, the curtain rises to disclose a funeral-pyre raised in the gardens of Dido. Accompanied by the songs of the priests and the lamentations of the people, the Queen mounts the steps and casts upon the pyre the toga of Æneas. Dowered with the prophetic gift of those about to die, she foretells that her memory will go down the ages, that her people will accomplish their heroic designs and that from her ashes will spring a splendid avenger. Then falling upon the sword of Æneas and with the word "Rome" upon her lips, the Queen of Carthage dies. A vision of Rome is seen in the sky, with legions surrounding the capitol and poets and artists at the feet of an emperor. At this, the people of Carthage utter the heralding cry of the Punic wars which shall be waged between the Romans and the Carthaginians.

This is the second and more familiar part of Berlioz's double opera "*Les Troyens*," which follows the plot of Virgil's *Æneid*. Associated with this romantic story is some of the finest music written by Berlioz. Remarkable are the songs of Dido in the first act and the orchestral scene of the royal hunt and the storm; in the second act, the ballet music; the quintet "*Tout n'est que paix et charme*" ("All is but peace"); the love duet of Dido and Æneas, "*O nuit d'ivresse et d'extase infinie*" ("O night of ecstasy"); in the third act, the reverie of the young sailor Hylas; Æneas' lament "*Ah! quand viendra l'instant des suprêmes adieux*" ("Ah! when shall come the moment of farewell"), and the scene of the death of Dido in the fourth act."

## LA BELLE HELENE

“La Belle Hélène” or “The Fair Helen” is an opera bouffe in three acts, the music by Jacques Offenbach and the words by Henry de Meilhac and Ludovic Halévy. It was first presented at the Théâtre des Variétés, Paris, Dec. 17, 1864.

### CHARACTERS.

Paris, son of King Priam.  
Menelaus, King of Sparta.  
Agamemnon, King of Greece.  
Calchas, Grand Augur of Jupiter.  
Achilles, King of Phiotis.  
Ajax the First, King of Salamine.  
Ajax the Second, King of Locria.  
Orestes, son of Agamemnon.  
Helen, Queen of Sparta.  
Bacchis, an attendant of Helen.  
Parthenis, } women of Corinth.  
Leoena, }  
Philocomes, a servant of Calchas.  
Euthecles, a blacksmith.  
Guards, slaves, the populace.

The affair is based upon the Homeric legend of Helen of Troy and refers to the decision of Paris and to other classical incidents, the scene being laid in Sparta and on



the seashore. The curtain rises on the public square, back of the Temple of Jupiter, to which deity the people are paying homage. Stray references to cheese, butchers' bills and the Cytheran Tribune may be heard. Just as Philocomes arrives with the thunder, which, at Calchas' bidding, he hangs upon a nail, Helen appears with a chorus and she and Calchas try to devise a way of escaping the decree of the oracle, which has it that she must leave her husband Menelaus and fly to Troy with Paris "a nice young man," whom Venus declares to have wonderful taste and to whom she has promised the fairest woman under the heavens. Paris arrives, disguised as a shepherd, and Helen is at once struck with his beauty, while he is equally pleased with the lady Venus has provided for him. He says: "A charming face! Let us see the profile. Splendid, -too! The three-quarters now turn. How naïf! She has every quality. Now turn three-quarters this side. Raise your head a little, don't open your mouth. Splendid!" They are devoted lovers in no time.

There follows a grand tournament to which everyone comes. All the dignitaries, the Ajaxes, Achilles, Menelaus and all the kings guess at charades. Paris wins the first prize. This draws attention to him and in his pride he declares his identity. "Heavens," cries Helen, in agitation, "the apple man!" The accommodating oracle puts in an order for Menelaus to sail without delay for Crete and Paris is left in possession of the field. He secures an interview with Helen and tries to induce her to accompany him. He even craftily suggests some doubt that she is the most beautiful woman in the world.

"And who else could it be?" inquires the indignant Helen, "Not Parthenia who paints, nor stiff Penelope, nor my sister Clytemnestra with her nose!"

Paris departs unsuccessful. The kings engage in a gambling match and later, the Queen retires to dream of Paris, who, meanwhile, enters her apartment as a slave. Their interview is interrupted by the return of Menelaus



with his valise and umbrella. Helen scolds him for not announcing his coming. Later, the couple have a quarrel about the incident and the King calls Helen false, demanding that the grand augur of Venus be sent to him. Calchas informs him that a new augur has been appointed and is on his way. This, as usual, turns out to be Paris in disguise. He demands that Helen come with him and sacrifice one hundred white heifers to Venus, who is vexed about many things. Reluctantly, she obeys the voice of destiny and gets on board the galley, leaving her spouse in rage.

"La Belle Hélène" is an excellent example of its class, the opera bouffe. It is purposely and ridiculously inconsistent; its anachronisms are appalling; the gods and heroes of mythical Greece and the Age of Fable wear modern clothes and give expression to modern sentiments. It shows a peculiar sense of humor and is an admirable piece of buffoonery, if one can blink at the fact that the dialogue occasionally borders on the vulgar.

Among the tuneful numbers, and they are truly tuneful, are Helen's song, "Amours Divins" ("The loves divine;") the judgment of Paris, "Au Mont Ida" ("On Mount Ida;") Helen's "Le roi plaintif" ("The plaintiff king") and "On me nomme Hélène la blonde" ("I am called Helen the fair;") the March of the Goose; the duet between Helen and Paris, "Oui! C'est un rêve" ("Yes, 'tis a dream;") Helen's couplets, "Un Mar' Sage" ("A husband wise"); Orestes' "Vénus au Fond!" Paris' song, "Sachez le bien" ("Know but the good") and the patriotic trio in the last act, "Lorsque la Grèce est un camp de carnage" ("When all of Greece is a field of carnage") sung by Agamemmon, Calchas and Menelaus, which is a parody of the famous trio in "William Tell."



## L'AFRICAINNE

"L'Africaine" or "The African," a grand opera in five acts, the last of Giacomo Meyerbeer's works, was first produced at the Académie, Paris, April 28, 1865. Scribe had written the text in 1840, at the same time as that of "The Prophet," but so many changes were demanded by the composer, that, at one time, he withdrew his work altogether. Meyerbeer was still correcting and improving "The African" at the time of his death.

### CHARACTERS.

Inez, daughter of Don Diego.

Anna, her attendant.

Vasco di Gama, an explorer, lover of Inez.

Selika, an African queen, captured by Vasco.

Nelusko, her fellow captive.

Don Pedro, President of the Council.

Don Diego, a Portuguese admiral, member of the Council.

Don Alvar, a member of the Council.

Grand Priest of Brahma.

Members of the Inquisition, sailors, Indians, attendant ladies.

The scene of the opera is laid in Portugal and in Africa. As was frequently the case with Meyerbeer, he takes for his operatic hero an actual historical figure. On this occasion, it is Vasco di Gama, the Portuguese navigator,

who has been sent with Dias to double the cape and repeat the glory of Columbus. The story opens in Lisbon. Donna Inez is sighing for Vasco, her lover, whose long absence has given rise, in court, to the fear that he has suffered death by shipwreck. Meantime, her father is bringing pressure to bear on her to gain her acceptance of the hand of Don Pedro.

The report of the shipwreck is confirmed and Inez is giving way to her grief when Vasco, the only survivor of the ill-fated fleet, appears to dissipate the rumor. He has picked up on his voyage a man and a woman, inhabitants of one of the strange lands where he has touched. They refuse to aid in his campaign of discovery, however, jealously guarding even the name of their island. The councillors exhibit grave doubts as to the truth of Vasco's claims of discovery and also are suspicious of him, as one who would urge the existence of lands not mentioned in the Bible. Vasco, who does not help his cause by the violent rage into which he flies, is thrust into the prison of the Inquisition as a heretic and Selika and Neluska, the captives, are obliged to share his fate. They are incarcerated for a month and in that time Selika loses her heart to Vasco. Nelusko is jealous and looks for an opportunity to stab his supplanter in the dusky beauty's affections. She faithfully guards Vasco and finally points out to him on his map the course he should have taken for his desired discovery. To add to his happiness, Inez secures his deliverance from imprisonment. But his joy is not without alloy for he finds that to gain this she has been forced to give her hand to Don Pedro, who has confiscated Vasco's maps and sailing funds and is about to snatch the laurels of discovery from him.

Vasco presents the captives to Inez as a token of his unhappy love and Don Pedro resolves to make use of them on his voyage. Nelusko, with hatred in his heart, sees his opportunity and plans to wreck the ship on a reef. Vasco, following in a smaller vessel, sees the danger and for the sake of Inez tries to warn his rival but when he

boards Don Pedro's ship, the latter distrusts him, and, having him seized, orders him shot. Before his sentence is carried out, however, a typhoon arises and the vessel is driven on a rock and boarded by savages. It is Selika's own island of Madagascar and she, its Queen, is rescued by her people. Don Pedro and most of the crew are killed but Inez escapes immediate death, while Selika, to save Vasco, declares herself his spouse. The barbaric nuptial rites are about to unite them, when Vasco hears the voice of Inez in the distance, bewailing her fate as she and her attendants are led to the sacrifice. Forgetting everything else, he flies to her. Selika realizes then that she never can gain Vasco's love and nobly aids them to return to their own country. As they sail away in the distance, she lies down under the manchineel tree and kills herself by inhaling the perfume of its deadly blossoms, Nelusko taking her in his arms and sharing her fate.

"The African" reveals all of Meyerbeer's musical virtues and shortcomings. It is filled with theatrically effective situations, many of its melodies being of distinct beauty and at times of true nobility. The orchestration is often attractive, but there is absent, in both text and setting, any deep, genuine feeling. There are also many absurdities and discrepancies in both plot and characters.

Among the best numbers in the score are the romanza of Inez, "*Adieu, mon doux rivage*" ("Farewell, ye shores of Tagus fair"); the strongly dramatic ensemble with which the first act closes; the slumber-song of Selika, sung over Vasco in prison, "*Sur mes genoux, fils du soleil*" ("Lulled in my arms"); the invocation of Nelusko in the third or Ship act, "*Adamastor, roi des vagues profondes*" ("Adamastor, monarch of the pathless deep"); the Indian march in the fourth act; Vasco's finest aria, the celebrated "*O Paradiso*" ("O Paradise") and the symphonic prelude to the last or "Manchineel" act, which, portentous as it is of coming tragedy, has the attributes of a funeral march and is the best of all of Meyerbeer's orchestral creations.





## TRISTAN UND ISOLDE

"Tristan und Isolde" or "Tristan and Isolde," "an opera in three acts" with words and music by Richard Wagner, was first presented in Munich, June 10, 1865. In 1857, Wagner interrupted his work on the "Ring of the Nibelungs" to write "Tristan und Isolde" which was designed to renew his association with the stage. Influence was brought to bear in his behalf but failed to secure for him permission to return to Germany to supervise the performance of the new work. It was not until six years later that it was given a satisfactory production, under the direction of Hans von Bülow.

The plot is derived from an old Celtic poem of the same name, written by Gottfried of Strasburg, who flourished in the Thirteenth Century, though Wagner has changed the narrative sufficiently to make it his own. Tristan is one of the most popular of the legendary heroes and has been treated of by numerous writers, among them Tennyson, Matthew Arnold and Swinburne.

### CHARACTERS.

Tristan, a Cornish Knight.

Marke, King of Cornwall.

Isolde, an Irish Princess.

Kurvenal, Tristan's servant.

Melot, a jealous friend of Tristan.

Brangaene, attendant of Isolde.

A shepherd, steersman, sailors, knights and esquires.

Isolde is the beautiful daughter of the King of Ireland. Her hand is sought in marriage by Marke, King of Cornwall. Unfortunately, as it proves, the royal bridegroom sends his favorite nephew, Tristan, to bring the Princess to England. Previous to the opening of the drama, Morold, a kinsman of Isolde, has been sent to Cornwall to collect tribute money and for certain acts of insolence has been slain by Tristan. With somewhat ghastly irony, the Cornish knight sends the head instead of the tribute to Ireland and this memento is piously preserved by Isolde, who promises to avenge the murder. The conqueror, however, has not escaped unscathed. He is badly wounded and, knowing Isolde's skill as a healer, he lands upon the shore of Ireland and she nurses him back to health and strength. Recognizing the necessity of keeping his identity a secret, he presents himself as Tantris, a minstrel, and all goes well until Isolde discovers that a splinter of steel found in the head of Morold, fits a large nick in her patient's sword. Her first impulse is to take her revenge but she finds that the sword she would lift against Tristan is swayed by love. She allows him to depart without injury. King Marke, aged and without an heir, is urged to take a wife and, finally consenting, he sues for Isolde's hand and sends his nephew to conduct her to England.

The drama opens on the deck of the vessel which has on board the unwilling bride and her unhappy guide, for though he has not confessed it, Tristan has given his heart to his whilom nurse and she is deeply incensed that he should countenance her marriage to another. Meanwhile, Tristan stands apart with averted face and even at Isolde's demand for an interview, courteously refuses to speak with her. The Princess broods over her griefs and the result of her gloomy meditations is a decision to take her own life. Accordingly, she bids her attendant Brangaene prepare a deadly draught and calls Tristan to share it with her. This

he gladly consents to do, though suspecting its nature, for he prefers death to life without her. Brangaene, however, has substituted a love-potion and, as the two gaze into each other's eyes waiting to see the glaze of death appear, they see instead the glow of love which grows into a boundless passion. As the shouts of the sailors announce the landing, they throw themselves into each other's arms.

The second act finds Isolde in Cornwall, wedded to her aged lord but engrossed in thoughts of Tristan. The King and his attendants have gone to the hunt, leaving the women behind. Night has fallen and a torch flares at the palace door a signal for the watching lover. Brangaene stands on the steps, a reluctant sentinel and a conscience-smitten one, for she begins to fear the consequences of the potion administered by her hands. Even more does she fear the treachery of Melot, professedly Tristan's friend. In spite of Brangaene's warning, Isolde impulsively extinguishes the torch and runs forward into the garden to meet the waiting Tristan. They engage in the most rapturous of love duets and rejoice that, instead of dying, they have lived for such inexpressible joy. No heed whatever do they pay to Brangaene's cry from the battlements that a foe is near but continue to sing their measureless love in an abandonment of ecstasy.

Finally, upon their unwilling ears is borne the piercing cry of Brangaene, as King Marke, Melot and the courtiers in hunting dress enter swiftly and surprise the lovers in their embraces. More in sorrow and shame than in anger does the king reproach his nephew for his perfidy, while the guilty Isolde sits motionless. Tristan offers no explanation but calls upon Isolde to follow him to death. She makes unfaltering agreement, which is sealed with a kiss. At this Melot rushes upon Tristan with drawn sword and stabs him.

In the third act, Tristan is found at his castle in Brittany, hovering near death and nursed by his devoted squire, Kurvenal. His couch is placed in the garden which

commands a view of the sea. From beyond the wall is heard a shepherd's pipe playing a mournful tune which is to change to a sprightly melody if a sail becomes visible, for Kurvenal hopes for the coming of Isolde. Sometimes the wounded man rouses to make faint inquiry and sometimes he sinks into a stupor so deep that the faithful henchman has to listen for the heart-beat to be sure that his master still lives.

At last the shepherd's notes change to gladness and Isolde rushes in. Tristan staggers toward her uttering her name in delirious joy, only to fall dying into her arms. She does not realize that he is dead and tries to woo him to sensibility but, when the truth comes to her, she reproaches him gently for leaving her alone and falls unconscious beside him. Now the shepherd announces that a second ship is coming. It bears King Marke and Melot. Kurvenal, thinking the approach means enmity towards his master, attacks them and falls mortally wounded. But it is only to forgive that the King has come, for Brangaene has told him the story of the love-potion. Isolde is restored to consciousness, but scarcely listens to his words of pardon and chants her own death-song over the body of her fallen hero.

"Tristan and Isolde" marks the final and complete breaking away of Wagner from all conventions. It is the first opera given to the world which fully represents his theories that the music, verse and action should be homogeneous; that the orchestra should be the tonal illustrator of the drama and the commenter on the emotions and situations it contained; that the drama should be esteemed as of paramount importance and that ensembles should be abolished as unnatural. As this was the first opera of the new order to see the light of day, the wildest of controversies was waged about it. Battles royal were fought but today "Tristan and Isolde" is generally esteemed one of the masterpieces of the musical world and is regarded by many

enlightened critics as holding the first place among Wagner's works.

The Wagnerian plan of "endless melody" in the orchestral score practically precludes having any clearly and definitely defined numbers in the work.

The first act is prefaced by an orchestral number containing the all pervading theme of love, which we soon feel is the central idea of the drama, the theme of The Glance, of Desire, of the Love Philter, the Death Potion, the Magic Casket, the Deliverance by Death.

After the curtain rises, the first motive we hear is that of The Sea, and which appears in one line of the song sung by the young sailor from the mast. It appears again, first given by the 'cello, again as the sailor repeats his verse which tells that the wind is carrying them home, and later the winds, both wood and brass, voice the theme and are accompanied by the strings illustrating the action aboard ship. The sailor's son incenses Isolde, and we hear another theme, that of Anger, from 'cello and double bass.

Other motives heard in this act and not in the prelude are those found in the song Kurwenal sings about a Sir Morold, known as the Glory to Tristan theme; Tristan Wounded, which appears in the song Isolde sings in describing how she cared for Tristan when he was ill; and Tristan the Hero; these, and those already heard in the Vorspiel, appear again and again. Before the opening of the second act the orchestra foretells the nature of the scene by giving us the motif of the Day, which later we find to be the enemy of Tristan and Isolde, of Impatience, of Ardour and Desire, and as the curtain rises sounds of distant hunting horns are heard. Passionate Transport, heard when Tristan and Isolde meet in the garden, is a new theme, and in contrast to that of Day, we hear the Invocation to Night, an enchanting, mysterious passage. Death the Liberator, heard in the first prelude, appears in this act in the duet of Tristan and Isolde. Consternation is heard when King Mark discovers



the lovers, and then Anger, a motif from the first act, and Confession of Love, first heard in the Vorspiel. These, with the theme of Day and Night, of Felicity and the Death song, complete this second act.

The Shepherd's melody furnishes the theme of Sadness, and the orchestra wails out its story of Solitude; the scene is lightened for a moment by a new theme, Kurwenal's Joy, heard first in his song when he tells Tristan how he brought him to his ancestral home from Cornwall, and again is heard Glory to Tristan. Ardour appears again as Tristan tells of his love for Isolde, and naturally that of Impatience mingles with it. His speech is rather rambling and incoherent, and the orchestra tells us all that is passing through his mind by repeating the themes of Night, Day, Desire, Death, and Death the Liberator. Tristan Wounded is again heard, and gives us hope, for did not Isolde once cure her lover of his wounds? Then that thought brings with it a change in Tristan, and another theme is heard, Joy, as he cries "Isolde comes!" But we feel the hopelessness of the situation, for all through this part, where Tristan raves and Kurwenal attempts to comfort him, the orchestra murmurs Tristan's Distress.

After the arrival of Isolde, we again hear the themes of Desire and The Glance; this time it is Tristan's last glance, for as he softly calls her name he dies. After Isolde's last song, and as she falls upon the body of the dead lover, the orchestra tells again the story of Passionate Transport, and as the opera closes we hear the theme of Desire, though now slightly changed.

The great love duet in the second act, the wonderfully beautiful "Night Music" which precedes it, the long and intensely difficult scene for Tristan when he lies suffering and partially delirious during the greater portion of the third act, and the magnificent "Love Death," Isolde's greeting and farewell to her lover, are supreme moments in this "most passionate of love operas."



## MIGNON

"Mignon" is a light opera in three acts with text by Barbier and Carré, based upon Goethe's "Wilhelm Meister," and with music by Ambroise Thomas. It was first presented in Paris at the Opéra Comique in 1866.

### CHARACTERS.

Mignon, daughter of Lothario, stolen by gypsies.

Wilhelm Meister, a student.

Lothario, a half demented old man, wandering as a minstrel.

Filina, a young actress.

Laertes, an actor.

Giarno, chief of the gypsies.

Frederico, lover of Filina.

The first two acts of Mignon take place in Germany, the last act in Italy. The story opens in the yard of an inn, where soon all the leading characters assemble. Here is Lothario, half crazed and in the guise of a minstrel, but in reality in search of his daughter, who was stolen from him when a little girl. Here, too, comes Wilhelm Meister, a wandering student, also a troupe of actors, among whom is the wilful beauty Filina, and a band of gypsies, of whose number is Mignon. The little waif, in their travels from town to town, is made to dance in the streets to the delight of the crowd. She is sleeping at the back of an old cart

on a sheaf of straw but is soon awakened and ordered to dance by Giarno, the leader of the band. The crowd laughs to see the sleepy, slender creature in her rude attire but suddenly she shows unwonted spirit and refuses to do Giarno's bidding. He is about to lay hands upon her when Lothario rushes to her defense and would be worsted but that Wilhelm rescues both him and the girl, ultimately purchasing the latter from her cruel master. Mignon's gratitude amounts to love and she begs to be allowed to serve Wilhelm. Ignorant of the passion he has inspired, he consents to her acting as his page so that thus she may be safe to satisfy her expressed wish to be near him. He, however, has become infatuated with the gay Filina and follows in the wake of her troupe. His admiration flatters the actress and she practises all her arts upon him. At last, Mignon's jealousy makes her so miserable that she is about to end her sorrow in the lake when she hears the music of Lothario's harp and rushes to him. In her anger she expresses a wish that the castle of Rosenberg, in which Filina is playing in the "Midsummer Night's Dream," might be struck by lightning. The demented Lothario, thinking to grant this wish of hers, sets fire to the house. Unknown to him, Mignon is in the building, having been ordered by Filina to fetch some flowers that had been forgotten. She is narrowly saved from death by Wilhelm who, at the risk of his own life, carries her out injured and unconscious.

The last act is placed in Italy. Thither the ill Mignon has been brought, followed by Wilhelm. Her delirium has revealed to him the love she feels for him and he has broken away from Filina. Lothario, now no longer in the humble attire of a minstrel, receives them in his palace which he had abandoned after the loss of his daughter. He shows Mignon many of his possessions and she recognizes certain jewels that she had worn in childhood. Above all, she knows the portrait of her mother and repeats a prayer taught to her in babyhood. By these proofs, Lothario

knows her to be his daughter. Filina has followed them to Italy and Mignon's jealousy momentarily flares up again but Wilhelm proves that he loves her alone and they are united, with Lothario's blessing.

Thomas' treatment of Mignon is ever sensitive and refined and, while not strikingly original, results in a wealth of graceful, gentle melody. It is skilfully framed as regards obtaining the best stage effects and the composer has shown skill and facility in handling the orchestra. The opera is one of the most popular in the repertory of the French operatic stage and on it rests Thomas' claim to world-wide recognition as a composer.

Among the notable numbers are Mignon's famous song, "Non conosci il bel suol" ("Knowest thou that fair land?") and the "Swallow" duet of Mignon and Lothario. In the second act occur the duet of Filina and Wilhelm, "Gai complimenti;" Mignon's song at the mirror, "Conosco un Zingarello;" Wilhelm's aria, "Addio, Mignon! fa core!" possessing wonderful beauty and pathos; the duet of Mignon and Lothario, "Sofferto hai tu" and Filina's dashing polacca, "Io son Titania." In the third act occur "Ah! non credea," sung by Wilhelm, and the love duet, "Ah! son felice, son rapita."



## LA GRANDE DUCHESSE DE GEROLSTEIN

“La Grande Duchesse de Gérolstein” or “The Grand Duchess of Gerolstein,” is an opera bouffe in three acts, the music by Jacques Offenbach and the words by Halévy and Meilhac. It was first produced at the Variétés, Paris, April 12, 1867.

### CHARACTERS.

The Grand Duchess.

Fritz, a recruit.

Prince Paul, a discarded suitor of the Duchess.

Baron Puck.

General Boum, in command of the army.

Baron Grog.

Nepomuc, an aide-de-camp.

Wanda, a country girl.

Iza,

Amelia,

Olga,

Charlotte,

} maids of honor to the Grand Duchess.

Lords and ladies of the court, pages, ushers, soldiers,  
vivandières and country girls.

The story is laid in the imaginary duchy of Gerolstein, in 1720. The Grand Duchess, who has been brought up by her tutor and prime minister, Baron Puck, to have her own way, is a charming though veritable tyrant. She has been betrothed to Prince Paul but does not find him to her liking and, owing to her being in an unhappy state of mind over

the affair, the Baron gets up a war to amuse her. She decides to review her troops. There is a roll of drums and the cry is started that the enemy is advancing but it turns out to be her Highness.

This visit proves fatal, for she falls desperately in love with the handsome soldier Fritz, whose main passions in life are his love for the pretty Wanda and his hatred of General Boum. The Duchess immediately makes Fritz a corporal and as she grows more and more delighted with him, he is promoted rapidly to sergeant, lieutenant and captain. Finally, thoroughly to spite the General, she makes him commander-in-chief and sends him to conquer the enemy. This he easily accomplishes by the original device of making the whole opposing army drunk, his artillery consisting of 300,000 well-filled bottles.

When he returns, crowned with victory, the delighted Duchess finds herself more than ever enamored and hints at the possibility of his receiving other honors. But she finds him a great blockhead in the matter, for he shows that he prefers his Wanda to such distinctions and incurs great displeasure by asking permission to marry her at once.

This proves the death-blow to the Duchess' devotion and she gets up a conspiracy to assassinate the victorious officer on his return from the wedding ceremony. When everything is ready for the bloody deed, the Duchess changes her mind, which is now busied with a new affair with the Baron Grog. Her heart-history bids fair ever to be ill-starred, however, for this latest romance is blighted by the news that her beloved has a wife and four children. She becomes philosophic and decides to marry Prince Paul after all. To quote her own words, "What can one do? If you can't have those you could love, you must try to love those you can have."

In place of assassinating Fritz, she devises the lesser punishment of noisy serenades and hurries him off on a false alarm to fight the enemy. The enemy proves to be a jealous husband who mistakes him for another man and



gives him a caning. Boum is made happy by the restoration of his plume, his emblem of military distinction, Puck is reinstated in the favor from which he had fallen, Grog is sent home safe to his family and Prince Paul is received again as a prospective bridegroom.

"The Grand Duchess" is a notably excellent type of the opera bouffe. Among the numbers worthy of mention are General Boum's "Pif! Paf! Pouf!" song; the Duchess' "Ah! que j'aime les militaires" ("Ah how I love the military"); the duet for Fritz and the Grand Duchess, "Ah, c'est un fameux régiment" ("Ah this a famous regiment"); Prince Paul's reading from the Dutch Gazette, "Pour épouser une princesse" ("To take as bride a princess"); the sabre song of the Grand Duchess; the rondo of Fritz, describing his exploits; the declaration of the Duchess, "Dites Lui" ("Say to him"); Boum's ballad, "Max était soldat de Fortune" ("Max was a soldier of fortune"); the wedding chorus; the song of the Duchess, "Légende du verre" ("Legend of the glass") and Fritz's complaint, "Eh bien, Altesse, me voilà" ("Ah well, your grace, I'm here").



## ROMEO AND JULIET

“Romeo and Juliet,” an opera in five acts with words by Barbier and Carré after Shakespeare’s drama and music by Charles Gounod, had its first presentation at the Théâtre Lyrique, Paris, April 27, 1867.

### CHARACTERS.

The Duke of Verona.

Capulet.

Tybalt, nephew to Capulet.

Gregory.

Paris.

Romeo.

Mercutio, } friends of Romeo.  
Benvolio, }

Stephano, page to Romeo.

Friar Lawrence.

Gertrude, the nurse.

Juliet, daughter of Capulet.

Ladies and nobles of Verona, citizens, soldiers, monks,  
pages, and retainers of both houses.

The opera opens in the palace of the Capulets, where a masked ball is in progress. Romeo, of the rival house of Montague, comes disguised as a pilgrim and he and Juliet at once fall in love. There are two unfortunate circumstances to be considered in connection with this occurrence,

for they are scions of houses between which a deadly enmity exists and Juliet is already betrothed to Paris. Juliet's kinsman, Tybalt, recognizes Romeo and reveals his identity, vowing vengeance on the youth for his intrusion but Capulet himself, in the true spirit of hospitality lets the incident pass and the act ends, as it began, with dance and song.

The famous balcony scene which follows, is taken almost intact from Shakespeare and forms the second act. In the third act, the clandestine marriage of Romeo and Juliet is consummated in the Friar's cell, the holy man hoping that by the union the feud may be terminated. Romeo's page, Stephano, who does not figure in the Shakespearean text, is discovered searching for his missing master near Capulet's door in Verona. A boyish bit of arrogance on his part provokes the servants of the house to draw upon him and shortly thereafter Romeo and his friend Mercutio meet Tybalt and the Capulets in the street and the quarrel becomes general. The outcome is that Mercutio is slain and Romeo avenges him by killing Tybalt.

In the fourth act, Romeo visits Juliet in her chamber and departs just as her father comes in to remind her of her approaching marriage to Paris. While the guests assemble for the nuptials, Juliet seeks the Friar again for advice. He gives her a sleeping-potion which will render her unconscious and will lead her friends to think she is dead. She is to be carried in this condition to the tomb of the Capulets and is to be waked when Romeo comes to take her away. Thence in the fifth act comes Romeo, thinking his sweetheart dead. He has taken poison in his grief and Juliet is revived only to find him beyond mortal aid. She stabs herself and dies in his arms.

"Romeo and Juliet" is regarded as inferior in musical interest and merit to "Faust" but none the less contains several numbers of undeniable beauty. Acknowledged to be of worth are Mercutio's "Queen Mab" aria; Juliet's waltz song at the ball; the duet of Romeo and Juliet, "I pray

thee go not yet;" the amorous music of the balcony scene, (reminiscent of the garden scene in Faust), a notable passage being Juliet's song beginning "Thou knowest the mask of night is on my face;" the solo of Friar Lawrence, "Oh! Smile, fair heaven, upon this marriage;" the page's song in the third act; the duet of parting in the fourth act, "No, love, it is not day;" the Friar's solo as he gives the potion to Juliet and the orchestral prelude to the tomb scene





# MEFISTOFELE

“Mefistofele” or “Mephistopheles,” a grand opera in four acts with prologue and epilogue, both text and music by Arrigo Boito, was first presented at La Scala, Milan, in 1868. It is a paraphrase of both parts of Goethe’s Faust, with additional episodes taken from the treatment of the legend by other authorities.

## CHARACTERS.

### Part I.

Mephistopheles.  
Faust.  
Margaret.  
Martha.  
Wagner.

### Part II.

Helen.  
Faust.  
Mephistopheles.  
Pantalis.  
Nereus.

The prologue takes place in heaven where the mystic choir is heard and Mephistopheles appears and promises to conquer the soul of Faust. There is a chorus of cherubim and final psalmody of the penitents on earth.

The first act opens in the public square at Frankfort, where the students and peasants are celebrating Easter.

Here Faust and Wagner meet Mephistopheles in the guise of a friar. The gray-clad figure follows Faust as he strolls home at the close of the day and tracks him to his laboratory, where it conceals itself. Faust begins to read in his Bible and this brings the fiend forth in horror. He has suddenly assumed the garb of a knight with a black cloak on his arm. He discloses his nature and the object of his visit and the interview is concluded with the signing of the Devil's contract by Faust. The fiend previously has made plain all the conditions. He will be Faust's slave on earth but in the hereafter, their parts shall be changed. Says the unhappy man, "The other life never troubles my thought. If you can grant me but a brief blessed hour wherein to calm all yearning, if you can reveal to me my own heart and the world's, if I can say once, once to the flying moment; 'stay, stay for thou are lovely,' then let me perish and the pit may engulf me."

They are borne away on Mephistopheles' magic cloak to Margaret's garden, where Faust makes love to the maiden, Mephistopheles pretending to be infatuated with her mother, Martha. The second scene of the act represents the Witches' Sabbath on the Brocken, where the evil spirits are making merry. Here Mephistopheles, their king, comes with Faust to receive their homage. Faust is granted a vision of Margaret, haggard and fettered, and resolves to go to her succor.

The third act is laid in the prison, in which Margaret is incarcerated for murdering her new-born child and for giving to her mother, all unwittingly, a sleeping-potion which proved to be a deadly draught. She sits on a heap of straw, singing wildly, her reason half gone. Faust appears and begs her to fly with him. She raves in her madness, asking him why his lips are so cold and telling him the order of the graves he must dig on the morrow, the third to be for herself. But Mephistopheles urges him away just as the dawn appears. As it paints the sky, the soul of Margaret is released and receives salvation.

In the fourth act, the scene changes to classical Greece where Mephistopheles, true to his promise of giving him earthly pleasure in return for his services in hell, allows Faust to make love to Helen of Troy, who conducts him to her bower. In the epilogue, the grandeur of this scene is exchanged for the familiar laboratory of Faust where he reflects on the hollowness of life and finds solace in the thought of heaven. Mephistopheles is again at his side, urging him to go forth in the world with him. Heavenly music comes to his ears and gives him strength to resist. He seizes the Bible and prays for help from above. His prayers are heard and, as he dies, a shower of celestial blossoms falls upon him in benediction.

Boito had worked for a number of years on this opera with the intention of calling it "Faust," but the appearance in Milan of Gounod's "Faust" just before it was finished forced the disappointed composer to change the name to "Mephistopheles." Later judgment terms it the most original, noble and stately of all the operas founded on Goethe's poem but its first presentation was a complete failure. The critics at once applied to the composer the most stinging appellation they could devise, "The Italian Wagner." Later performances proved more successful and the opera now holds a fairly conspicuous place in the repertory of the opera houses of Italy and France. It has also been given in Germany, England and the United States.

The music of the prologue is considered one of the finest portions of the score, its finale being especially impressive. Faust's aria, "Dai campi, dai prati" ("From the fields, from meadows") is one of the lyric moments in the first act and leads to a sonorous proclamation by Mephistopheles, "Son lo spirito" ("I'm the spirit"). In the "garden" act, the quartet of Faust, Margaret, Mephistopheles and Martha beginning, "Addio, fuggo" ("Farewell, Away") and Mephistopheles' song over the globe of glass, "Ecco il mondo" ("Here's the world") form the more noticeable numbers. The duet of Faust and Margaret

in prison, "Lontano, lontano" ("Far distant, Far distant") is of exceptional beauty and is surpassed only in worth and the qualities that make for popularity by the duet of Helen and Pantalís on the night of the classical Sabbath, "La luna immobile" ("The changeless queen of night").

## DIE MEISTERSINGER VON NURNBERG

“Die Meistersinger von Nürnberg” or “The Mastersingers of Nuremberg,” Richard Wagner’s only comic opera, was presented in Munich, June 21, 1868, under the direction of Hans von Bülow. The idea of the opera was suggested to the composer in boyhood, as was “Tannhäuser,” by the reading of one of Hoffmann’s novels and was planned as a kind of “Mastersinger” companion-piece to the “Minnesinger” contest in “Tannhäuser.” The sketch was drawn up in 1845, during a summer holiday but soon was set aside for other composition.

### CHARACTERS.

#### Master Singers:

Hans Sachs, a cobbler.

Veit Pagner, a goldsmith.

Kunz Vogelgesang, a furrier.

Konrad Nachtigal, a buckle-maker.

Sixtus Beckmesser, a town clerk.

Fritz Kothner, a baker.

Balthazar Zorn, a pewterer.

Ulrich Eisslinger, a grocer.

Augustus Moser, a tailor.

Herman Ortel, a soap-boiler.

Hans Schwartz, a stocking-weaver.

Hans Foltz, a coppersmith.

Sir Walter Von Stolzing, a young French knight.

David, apprentice to Hans Sachs.

Eva, Pagner’s daughter.

Magdalena, Eva’s nurse.

A night-watchman.

Burghers of all guilds, journeymen, apprentices, girls  
and people.

To appreciate this opera and the clever satire conveyed in it, one must have some knowledge of the Mastersingers and the rules that hedged them about. The members of the guild, who were burghers instead of knights like the Minnesingers, held different rank according to their proficiency. When a certain number of tunes had been mastered, the member was a singer; when he could write verses to a given air, he had developed into a poet; when he could set his poetry to music of his own invention, he was worthy to be called a mastersinger. There were no less than one hundred rules which composed the Tabular. Of these, thirty-three were concerning errors to be guarded against. One aspiring to membership must pass an examination and, if the chief examiner or marker chalked up seven mistakes, the candidate failed of admission. Frequent competitive tests with prizes were held.

The scene of "The Mastersingers" is laid in Nuremberg in the Sixteenth Century. On a Sunday afternoon (St. John's Day) service is just being completed in St. Catherine's church. An oblique section of the church is shown, the last pews in the nave being visible. The good townfolk are there, among them Eva, the fair daughter of the goldsmith and mastersinger Pogner, accompanied by her nurse and companion, Magdalena. Standing near a pillar at some distance from the worshipers is Walter von Stolzing, a young Franconian knight, who is intently watching the charming girl as she takes part in the hymn which is being sung. Eva is not unconscious of his gaze, for she turns repeatedly to give him a glance of encouragement. The hymn is ended and the people rise from their seats and start homeward. As Eva and Magdalena pass Walter, he addresses the young girl and she, eager to give him an opportunity to speak, makes the excuse of having left her kerchief and her pin in the pew. Magdalena thus is com-



pelled to absent herself for a moment and Walter seizes the chance to question Eva as to whether she is betrothed or free. Magdalena, seeing the drift of affairs, ends by answering his question. Eva is pledged to wed but she knows not to whom. The morrow shall decide that, for on that day the mastersingers are to hold a contest and to the victor, if he be unmarried and Eva be not opposed to him, her hand is to be given. Such is her father's wish and promise. Walter knows nothing of what being a mastersinger means, but Eva's assurance that she will choose him "or else no one," fires him with the determination to become a member of the singers' guild and thus to win the hand of the maiden whom, although he has known her but a day, he has grown to love passionately.

Magdalena's admirer and favored suitor is David, a young apprentice to Hans Sachs, the cobbler of the town and most gifted poet among the mastersingers. David and his fellow apprentices begin preparing the church for holding the mastersingers' meetings. Magdalena and Eva now entrust Walter to David for instruction and directions as to what he must sing and how he must sing it. As soon as the maiden and her nurse have gone, David attempts to keep his promise and to give Walter some idea of the requirements for entering the guild. But he finds the young knight wholly ignorant on every point concerning the matter and, after rattling off a long list of titles of the different kinds of songs and citing some of the rules governing their use, he gives up in despair and, with his fellows awaits the sport that he knows will come from the appearing as a contestant before the masters of such an uninformed singer as Walter. Pogner, Eva's father, enters accompanied by Beckmesser, the town clerk, a well informed, somewhat pompous and thoroughly self-satisfied old bachelor, who long has been a suitor for Eva's hand and who is confident that tomorrow will see him the victor. He is eager that a word in his favor be spoken to the girl and this the goldsmith promises to do. Walter comes forward and

is given hearty welcome by Pogner at whose house he had been a guest the day before. One by one the mastersingers arrive and when all are assembled and the roll has been called, Pogner makes an address, in which he formally announces his decision to give his daughter's hand and dowry to the man who wins at the contest on the morrow. The question is raised whether it is right thus to dispose of a young girl's heart, and Pogner states that Eva will not be asked to wed the winner unless she loves him. Beckmesser voices a fling at Hans Sachs that perhaps the cobbler would like to win the girl but Sachs declares that they both are too old for so young and fair a maid as Eva. This incenses the town clerk but he bides his time to get even. Pogner announces Walter's desire to sing before the mastersingers and, when the young applicant is asked where he had been taught to sing, he declares that from an old book which his sire gave him, he at wintertide beside the hearth read of spring and of returning summer and thus from this book of Walter von der Vogelweide he has learned his singing. The masters are dubious, all save Hans Sachs, who feels that possibly the young fellow may possess powers which are of worth. The trial song is at hand and Beckmesser is appointed "marker." He enters the little curtained enclosure and when all is ready he gives the signal for Walter to commence. Walter sings but it is a rhapsody of love and passion for the maiden he loves and hopes to win — a song far removed from the formal, rule-bound thing to which the masters are accustomed. Beckmesser's marking-board soon is covered over with the record of mistakes made and he is not slow to show his dislike of the singer whom he fears is favored by Eva. Sachs takes exception to Beckmesser's attitude and thus further inflames the town clerk, who now turns and twits Sachs with neglecting his cobbling in order to be a poet, citing, as an instance, that he has, himself, waited for days for a pair of shoes which Sachs had promised to finish but had not completed. Sachs laughingly assures him the shoes shall be ready that evening

and the mastersingers break up their meeting in something closely resembling a row, all of them being incensed at Walter's boldness in attempting to sing before them. Only Sachs keeps apart from the general indignation. As Walter rushes away and as the mastersingers and apprentices leave the church, Sachs stands looking at the chair the young singer had occupied. The song, although new and apparently formless, had conveyed to him something of strength and worth. He walks out thoughtfully as the curtain falls.

On the evening of the same day, David is putting up the shutters for the night on Hans Sachs' shop, which stands just across the street from Pogner's house. Other apprentices are similarly employed near by and are singing happily, when Magdalena appears and questions David as to the outcome of the trial. He informs her that the young knight was "outsung and outdone" and she, angered at the information, refuses to give him the goodies she had brought him in her basket and hurries back into the house. The apprentices, who have watched this meeting, make fun of David and a quarrel is imminent, when Sachs appears and orders the boy into the shop and to bed. Sachs himself enters and prepares for work. Pogner and Eva come slowly up the street, both rather thoughtful, for the father begins to doubt the advisability of the course he has taken in promising his daughter's hand, while the girl is eager to know the results of the singing-test. They sit down for a few moments in an arbor beneath a lime-tree in front of the door but Magdalena soon appears and the two women speedily manage to get the father into the house. Then the nurse tells Eva what David has had to report concerning Walter's failure.

Sachs appears at the door of his shop as the women go into their house. He wishes to work but the memory of the song Walter sung still lingers in his mind and spirit. He feels its power yet he cannot classify or analyze it. He knows that it is good but cannot tell why. The poet in him responds to the utterance of genius, strange though that

utterance may be. Eva comes and tries by skilful questioning to learn the details of the afternoon. Sachs quickly sees the trend of her inquiries and teases her and amuses himself by disparaging Walter's work and worth. She leaves in anger, going to Magdalena, who informs her that Beckmesser is coming that evening to sing as a serenade before her (Eva's) window the song he is to use in the contest tomorrow. Eva says that Magdalena shall sit by the window and receive the serenader when he arrives. Just then Walter comes down the street and Eva runs to him with frank confession of her love for him. They plan to elope but the night-watchman passes just as they start and Sachs, who from the partly closed window of his shop has been noting what has been passing, throws wide the shutters and floods the street with light so that they cannot pass without being seen. They are about to make a dash for it, when Beckmesser appears and begins tuning his lute preparatory for his serenade. Sachs commences a lusty song and a vigorous pounding on his last as the singing starts and, when Beckmesser pleads with him to be silent, he replies that as the honorable town clerk complained of the delay in receiving his shoes the cobbler must of necessity work at night and get them finished for the morrow. Beckmesser finally agrees to Sachs' proposal that while the serenade is being sung he shall act as "marker" and by driving a peg into the shoe every time a mistake is made in the song, they both will be able to accomplish what they wish to do. Beckmesser begins and Sachs indulges in such frequent marking of errors that he has his shoes completed before the serenade is ended. The noise rouses the neighbors and, David looking out of his lattice window, sees Magdalena at her window, receiving Beckmesser's serenade. He quickly descends to the street and begins to belabor the honorable town clerk. Others join in and a veritable *mêlée* ensues. Eva and Walter, hidden in the arbor, attempt to make their escape in the confusion but Sachs rushes forward and, pushing the half fainting girl into the arms of Magda-



lena, who just then appears at the door, seizes Walter by the arm and drags him into the shop. The night-watchman's horn is heard and the people scurry into their houses, leaving the sleepy and not over-courageous guardian of the night to announce that it is eleven o'clock and that all is well.

The next morning, Sachs sits in the sunshine in his living-room, reading in an old folio. David comes and finds him so engrossed that he notices nothing. Finally, when aroused, the master has his 'prentice sing the song that has been learned for the day and then bids him go prepare for the festival. Sachs falls to meditating on the possible reasons and causes for the disturbance of the night before, but can reach no conclusion. Suddenly, Walter appears at the door of the room wherein he has slept since midnight. He greets Sachs heartily and tells him that he has had a wonderful dream. He is asked to relate it and, as he does so, Sachs writes it down, skilfully guiding the recital so that the song, as far as it goes, is formally satisfactory. It is not completed, however, for Walter's inspiration seems to lag and both he and Sachs leave to dress for the festival.

Beckmesser peeps in at the window, then slowly enters and peering about finally discovers on the table the manuscript of the poem Sachs just has noted down. He concludes at once that it is designed for the contest and that the cobbler-poet will use it. Sachs surprises him as he is examining it and, when Beckmesser suggests that it is to be sung at the contest, Sachs laughingly presents the manuscript to him with full permission to use it as he may see fit. Beckmesser is delighted and now is sure of winning Eva's hand. He has scarcely gone when Eva comes, ready for the festivities. She offers as an excuse that one of her new shoes pinches her but Sachs quickly sees that to learn the whereabouts of Walter is the true object of her visit. Walter appears and the cobbler suggests that a little music would lighten the labor of correcting the shortcoming in

Eva's shoe. The enamored young knight sings to his love and thus adds the needed third part to the dream-song. When both singing and shoe are simultaneously finished, Sachs hails the melody and poem as a master-song and declares that it must be christened. David is called in and Magdalena arriving at the same time, the five sing about the song and what it shall accomplish at the contest.

The scene changes and on the banks of the River Pegnitz, outside the gates of Nuremberg, the folk assemble for the festival. The various guilds arrive, there is dancing and jollification. At last the mastersingers approach with all due pomp and ceremony. Hans Sachs is hailed by the populace and, when all have taken their places, he calls attention to the prize that is offered. At last Beckmesser advances to sing for the prize. He attempts the poem that Sachs gave him but so mixes and mangles it that his hearers soon are in shouts of laughter and he is forced to desist. He then accuses Sachs of having written it and Sachs, in defense, declares that the poem is not of his own fashioning, that the song is beautiful and that it needs but to be properly given in order to prove its author a mastersinger. He calls for some one to sing it and Walter advances. The melody and words are so beautiful that both common folk and masters are charmed and when it is ended Eva crowns the singer with laurel. Pogner will place the silver chain of the mastersinger order about his neck but Walter motions him away. He will have "none of the masters." Sachs, however, with dignity and eloquence points out to him the beauty and value of the art that has given such a prize and, as Walter accepts the chain, Eva removes the laurel wreath from her lover's head and with it crowns Sachs himself, the people acclaiming him as "Nuremberg's darling Sachs."

Musically "The Mastersingers" is conceded the most beautiful and the most inspired of all the Wagner operas. Its prelude is a master work, whether viewed in the light of melodic and harmonic beauty or as a wonder in contra-



puntal writing. The three great songs for Walter, "Am stillen Heerd" ("By quiet Hearth"), in which he tells of his having first learned to sing; "Fanget an" ("Now begin"), with which he tries for the mastership, and the immortal "Prize Song," which he composes in Sachs' room and which he sings with such happy results at the contest, are brilliant refutations of the charge that Wagner could not write fluent, beautiful melody. The quintet, sung in the last act at the "christening" of the "Prize song," remains unsurpassed by anything that Wagner or any of his predecessors have achieved along the line of effective ensemble writing. The musing of Sachs before his shop and his monologue when alone in his room are of supreme interest and loveliness. The address of Pogner before the mastersingers is of the finest quality and the entire scene of the serenade of Beckmesser shows Wagner's great genius as musician, humorist and poet in the most brilliant light.



# AIDA

"Aïda," a romantic grand opera in four acts, with music by Giuseppe Verdi, and with text translated from the French of Locle by Antonio Ghislanzoni, received its premier performance in Cairo, Dec. 24, 1871. The opera was written by the order of the Khedive of Egypt.

## CHARACTERS.

Aïda, a Captive.

Amneris, daughter of Pharaoh, King of Egypt.

Rhadames, an Egyptian general.

Amonasro, King of Ethiopia.

Ramphis, High Priest of Egypt.

A Messenger.

Priests, priestesses, ministers, captains, soldiers, functionaries, slaves and Ethiopian prisoners.

The scene of the opera is laid in Memphis and Thebes, in the time of the Pharaohs. Aïda is the daughter of Amonasro of Ethiopia, who has risen unsuccessfully against Pharaoh. The girl, sharing in the fortunes of war, is taken captive by the Egyptians and is given as a slave to Pharaoh's daughter, Amneris. Rhadames, a young general, is loved by both Amneris and her slave and the latter is secretly loved by him.

The High Priest, Ramphis, announces the approach of the Ethiopians against Thebes and Rhadames is chosen to

march against them. He returns in triumph with their King, Amonasro, disguised as an officer, chained to his chariot-wheels. It may be added that he is ignorant of the fact that Aïda is the daughter of Amonasro. The suspicions of Amneris that there is an attachment between the general and her slave have been growing and during his absence she has devised a pretty test. She announces in the presence of Aïda that Rhadames has fallen in battle and the girl's misery is sufficiently evident to set her doubts at rest.

Pharaoh is so pleased with the military prowess of Rhadames that he concludes to recompense him with the hand of his royal daughter. Naturally, the joy of Rhadames is not overgreat. Meantime, Aïda fearing for the fate of her father, whose identity is not known at the Egyptian court, pleads that the captives may be released. Rhadames adds his prayers to hers. Pharaoh pardons all save Amonasro, whom he retains at the palace and thus the father and daughter are brought into communication. At Amonasro's suggestion, Aïda begs from her lover the military plans which shall lead to the recovery of the Ethiopian kingdom and the liberty of its ruler. The lovers have a secret meeting near the temple of Isis and Rhadames, influenced by Aïda, yields the plans and consents to fly from Egypt with the captive King and his daughter. The interview is overheard, however, by Amneris and the High Priest and Rhadames is denounced as a traitor. Aïda and her father escape but Rhadames is tried and sentenced to be buried alive beneath the floor of the temple of Phtah. He is offered the hand of Amneris as an alternative but refuses to accept it. When he descends into the vault, he finds Aïda waiting to share his death. The priests seal their tomb with a rock, while Amneris kneels in prayer above their living sepulchre, her jealousy proving stronger than her anguish even at the last.

The music of "Aïda" possesses marked dramatic power and native oriental coloring is woven into its texture, the

effect in the sacred chants and dances being achieved largely with harps and flutes.

A short fugued introduction played softly precedes the first act, and contains a suggestion of the mysterious, which again and again is felt throughout the opera.

The opera in its entirety is stately and majestic in conception, brilliant and melodious in music, and serves as a vehicle for unbounded stage display.

Among the principal numbers are Rhadames' tenor solo "Celeste Aïda" ("Heavenly Aïda"), sung in the first act. It is a charming romanza, in which we hear mingled the visions of triumph, of love, and of glory. He sings of Aïda crowned by his valor, and ends his song in a soft tenor strain; the clarinet is noticeable in the staccato accompaniment, which lends a peculiar, rather melancholy, effect; Aïda's lament "Ritorna vincitor" ("May laurels crown thy brow"), in which she gives expression to her anguish, for war means death to either her father or her lover, and her heart is torn with love and with fear for both; she ends by calling in piteous appeal to the gods, to whom all things are possible; the hymn of the high priestess to Phath, in the scene in the Temple of Phath where an elaborate service is taking place; Aïda's soprano solo with its peculiar Oriental melody, answered by a chorus of priestesses, who in turn are answered by the heavy chant of Ramphis and his priests. It is in this scene that the sacred dance of the priestesses occurs, and then while clouds of incense rise to the all-powerful Phath, and the fantastic wail or hymn continues, Ramphis places the veil upon Rhadames and consecrates him to the cause, urging him to prove worthy of the charge with which he is intrusted; Rhadames replies in an expressive prayer for divine guidance and support, "Mime custode" ("Divine custody"), dons the armor, and departs, while the priestesses continue the mystic dance and the chant to Phath, and so this most interesting and mysterious scene closes.

In the second act we hear the chorus "Chi mai" sung by the women in attendance upon Amneris as she is being attired for the great festival of welcome for Rhadames, and hear her in her joyful anticipations unite with them in the chorus which tells of the courage and the brave deeds of the hero; and for her diversion Moorish slave boys enter and execute a quaint dance, waving their brilliant long feathers to and fro. The melody for this dance is peculiar, and in it we hear a passage of consecutive thirds and sixths on the pedal point, G.

Now Aïda enters, all other attendants are dismissed; we hear the same theme that we heard in the prelude, for the climax is reached. By feigned kindness and sympathy Amneris makes Aïda betray her love for Rhadames. Amneris triumphs over her with cruelty, and after telling her that she, Amneris, is to be his bride, she orders Aïda to be present at the festivities as her slave. Aïda, left alone for the moment, prays to the gods in a most appealing woeful song "Ah, piet Che più me resta?" ("Ah Sorrow! For me will it never cease?") and we hear its notes faintly as she slowly walks away.

The scene changes to the entrance of Thebes. There is the royal platform on one side, and we see imposing temples, gigantic sphinxes, and rows of palms; Egyptians throng the street and sing the praises of Isis and of their king, "Gloria all' Egitto" ("Glory to Egypt"). At the close of this chorus a brilliant fanfare announces the arrival of the Egyptian host, and the troops march slowly past the king, playing a pompous march upon long Egyptian trumpets. It was for this opera that Sax invented these instruments.

In the third act we hear strange, monotonous and yet interesting and fascinating music, which gives the effect of the charm and mystery of an Oriental moonlit night, and then the curtain rises upon a scene on the banks of the Nile, and our eyes repeat to us what our ears have already told us.



The scene is most romantic, and from the temple of Isis, upon which the moonlight falls, we hear a weird chant of female voices praising the gods. After Amneris and Ramphis enter the temple there is a solemn hush, and the solitude of the scene is increased by the music of flutes and oboes, and mystery is everywhere. Aïda enters, and while waiting for her lover she sings her beautiful though melancholy song "O cieli azzuri" ("Oh! skies of blue"). Turning, she sees her father, and then ensues one of the finest duets in the opera. He urges her to use her power with Rhadames to save her country and break her own bonds of serfdom. She cannot treacherously betray her lover. With fine sentiment Amonasro pleads with her, singing of their native land, of its forests, its valleys, its temples, describes the horrors of war, and finally calls upon the spirit of her mother. There is fury, fire, pathos, love, hate, all these passions depicted in the music, but as Aïda falls at the feet of her father, there comes a lull, and we hear her plaintive cry for mercy.

In the final scene there is the plaintive rapturous song of the lovers, in which they bid farewell to life "O terra addio" ("O earth adieu"). The strange chant of the priests and priestesses is heard above the lovers' duet, and as the song grows faint the curtain falls.

As has been stated, this opera was written for the Khedive of Egypt to open his theater in Cairo. The text was to be purely local, and the first outline of the story was made by the Egyptologist, Mariette Bey, but was changed to suit the purposes of dramatic opera by Verdi and his librettists. Verdi was not present at the first production, a fact to be regretted, as not all of his operas were at once accorded such genuine approval as was this. It was given before a critical and distinguished audience, and called forth highest praises, for Verdi had not only given them a beautiful, powerfully dramatic opera, but had preserved throughout the local coloring in dances, solos, and chants.



## LA FILLE DE MADAME ANGOT

“La Fille de Madame Angot” or “Madame Angot’s Daughter,” an opera bouffe in three acts, the words by Clairville, Siraudin and Koning and the music by Charles Lecocq, was first presented at the Fantaisies Parisiennes, Brussels, in November, 1872.

### CHARACTERS.

Mademoiselle Lange, an actress, favorite of Barras.

Clairette Angot, betrothed to Pomponnet.

Larivaudière, friend of Barras and conspiring against the Republic.

Pomponnet, barber of the market and hair-dresser of Mlle. Lange.

Ange Pitou, a Poet in love with Clairette.

Louchard, police officer at the orders of Larivaudière.

Amarante, } market-women.  
Javotte, }

Hersillie, a servant of Mlle. Lange.

Trenitz, a dandy of the period, officer of the Hussars.

Babet, Clairette’s servant.

Cadet, } market-men.  
Guillaume, }  
Buteaux, }

The scene of the opera is laid in France just after the revolution of 1793. The directorate has been established

and Barras is at its head. The characters are semi-historical. The heroine is a charming flower-girl called Clairette, daughter of the famous Madame Angot, who has been educated better than most of her associates and has been adopted as "Child of the Market." A marriage with Pomponnet, a hair-dresser, has been arranged for her against her will, for she is in love with Ange Pitou, a satirist and writer of political songs, who is continually getting into trouble on account of his revolutionary effusions. His latest composition has been in disclosure of the relations between Mlle. Lange, the actress and the favorite of Barras, and one Larivaudière. The latter has bought him off. Clairette gets possession of the song and, to avoid her marriage with Pomponnet, sings it publicly and is, as she expects, arrested and her wedding unavoidably postponed. Mlle. Lange summons the girl to her to learn the reason of her attack and is surprised to recognize in her an old schoolmate. Pomponnet loudly protests her innocence and says that Ange Pitou is the author of the verses. Mlle. Lange already knows of this Ange Pitou and is not unmindful of his charms. He has been invited to her presence and comes while Clairette is present and the interview is marked with more than cordiality. The jealous Larivaudière appears meantime and, to clear herself, Mlle. Lange declares that Ange Pitou and Clairette are lovers and have come to the house to join in a meeting of conspirators to be held at midnight. The conspirators arrive in due time, but in the midst of proceedings, the house is surrounded by Hussars; the crafty Lange hides the badges of the conspirators, "collars black and tawny wigs," and the affair takes on the appearance of nothing more dangerous than a ball. The Hussars join gaily in the dance but before the impromptu function is ended, Clairette and Mlle. Lange make the discovery that they both are fond of the poet. Clairette schemes to ascertain whether the other is playing her false and succeeds also in proving to herself that Ange Pitou is untrue. The actress and the

poet receive public disapproval and Clairette consents to marry the faithful Pomponnet.

The music is of so graceful and melodious character as to make "La Fille de Mme. Angot" one of the most beloved light operas France has ever known. It also won great popularity throughout Europe and the United States. Among the prominent numbers are Clairette's romance, "Je vous dois tout" ("I owe you all"); Amaranthe's song, "Marchande de Marée" ("A beautiful fisherwoman"); Ange Pitou's plaint, "Certainement j'aime" (" 'Tis true I love"); the political "chanson" which causes the arrest of Clairette, "Jadis, les rois, race proscrite" ("Once kings, a race proscribed"); Pomponnet's "Elle est tellement innocente" ("She is so innocent"); the duet of Clairette and Mademoiselle Lange, "Jours fortunés" ("Happy Days"); the conspirators' chorus, "Quand on conspire" ("When one conspires"); Clairette's songs, "Vous aviez fait de la dépense" ("You put yourselves to great expense") and "Ah! c'est vous, Madame Barras" ("Ah! 'tis you then, Madame Barras").





## THE BARTERED BRIDE

Music by Fredrich Smetana

Bohemian Comic Opera in three acts. Book by K. Sabina. Scene in a Bohemian Village. First produced in America by the Chicago Grand Opera Company.

Hans and Marie are in love but a Ketsel, a matrimonial agent, has arranged with her parents that she be married to Wenzel, son of a Micha land owner. Wenzel is so highly praised that the parents consent but Marie flatly refuses. When she meets Wenzel she finds him to be a stuttering simpleton. He has never seen her so she has no difficulty in making him believe that Marie is no girl for him. The Ketsel sees Hans, tells him what good fortune it will be for Marie if she marries Wenzel and Hans finally accepts five hundred florins and agrees that she shall marry Micha's son. He is the missing son of Micha by a former marriage.

A wandering circus comes to the village. Wenzel falls in love with Esmeralda, one of the troupe. The man who made up as the dancing bear is dead drunk and they persuade Wenzel to take his place. Marie is told by the Ketsel of Hans' faithlessness. When she upbraids him he calls in his parents, who recognize him and all ends in rejoicing except for Wenzel and the Ketsel.

## BIANCA

Composer, Henry Hadley

American Comic Opera in one act. Book by Grant Stewart from the Italian comedy, "The Mistress of the Inn" by Carlo Goldoni. First produced by The Society of American Singers at the Park Theatre, New York, Oc-

tober 18th, 1918. It won the prize of \$1,000 offered by the management for the best original American Opera.

The opera is so short and so lacking in distinction that it is of importance only as marking an effort to cultivate original American Opera in English.

## THE BLUE BIRD

**Composer, Albert Wolf**

French Fairy Opera in four acts and eight Tableaux. Book by Maurice Maeterlinck. First produced in the United States at the Metropolitan Opera, New York, in the presence of the author and conducted by the composer on December 27th, 1919.

The play of the same name has been produced here many times and has become a standard production at Christmas time. It recounts the fanciful adventures of Jyltyl and Mytyl, son and daughter of a poor wood chopper, who on Christmas Eve are sent by the witch Berylune in search of the Blue Bird which will bring health and happiness to her niece. She gives them a magic cap which "brings new light to dimmed eyes," so revealing the past and future and giving everything about them life and voice. They fare forth to the Land of Memory, the Palace of Light, the Garden of Happiness, the Kingdom of the Future, but everywhere fail in their search. Returning home they offer their own little dove, their only treasure. To their amazement, when attempting to show how to feed it they find it has turned blue.

The production brought out much discussion from the music critics, the consensus of opinion being that the drama itself was responsible for the lack of lyrical passages. The harmony was sound and graceful. There were

no startling innovations or outstanding melody, nothing to be added to the repertoire of the concert stage. While it has been repeated occasionally there is no demand for it, nor does it include any singing part which would be included in the repertoire of any operatic star.

## THE BLUE FOREST

**Composer, Louis Francois Aubert**

French Fairy Opera in three acts. Book by Jacques Cheneviere. First produced in Geneva, 1912. First American production by the Boston Grand Opera Company, Boston, in 1913.

The story is a combination of the fairy tales: The Sleeping Beauty, Little Red Riding Hood, and Hop-o'-My-Thumb. It recounts the adventures of Prince Charming, the Sleeping Beauty, and all the other characters in these delightful tales. The opera was used by the Boston Grand Opera Company as a Christmas production for children just as "Hansel and Gretel" is used by the Metropolitan Company in New York.

## CLEOPATRA'S NIGHT

**Composer, Henry Hadley**

American Tragic Opera in two acts. Book in English by Alice Leal Pollock after Lafcadio Hearn's English rendering of Gautier's French Classic. First given by the Metropolitan Opera of New York in February, 1920.

Mardion, favorite maid of Cleopatra is in love with Meiamoun, a hunter. Cleopatra, preparing for her bath, is startled by an arrow which strikes at her feet. Attached

is a papyrus bearing the words, "I love you." Meiamoun, who, shot the arrow, is brought before her and declares his willingness to die now that he has been near her. She decides to permit him to live for one night with her. Mardion, after begging him to refuse, stabs herself and he and Cleopatra go aboard the royal barge as dusk approaches.

In the second act, before the dawn, the two locked in each others' arms look on at feasting and dancing. As dawn comes a slave brings in a poisoned draught but Cleopatra begs him to live for her. As he hesitates bugles signal the approach of Anthony. The draught is drunk and the hunter falls at the feet of the Queen. Slaves cover the body as she goes to meet Anthony.

An artificial, exotic but gripping story offers opportunity for music of the same sort, but the critics did not seem to think that the score took on either the atmosphere or the tense quality of the book, altho the dances were commended.

## CONCHITA

**Composer, Riccardo Zandoni**

Italian Opera in four acts. Book by Carlo Zandonai and Maurizio Vancaire from the French story, "The Girl and the Puppet" by Pierre Louys. First produced in Milan in 1911. It was for some time included in the repertoire of the Chicago Grand Opera Company. The scene is laid in Seville, Spain, in the present day.

Conchita Perez, a girl working in a cigar factory, falls in love with Don Mateo de Diaz, a wealthy Spanish nobleman, who has defended her from the attentions of a soldier. He gives her and her mother money and she plans for a long holiday. Instead of returning to her work she takes to dancing in a cafe, much to the disgust of Mateo,

who discovers her there. He pleads with her to leave, as he can provide for her. Her reply is that she wishes to be loved, not bought. He arranges to meet her at a house which he has put at her disposal, but when he comes she pretends that she has a rival with her and will not admit him. Enraged, he goes home and throws himself upon his couch, in broken slumber, Conchita enters uninvited. Without giving her time to explain he gives her a good beating which thoroughly convinces her of his love.

Light and sprightly, full of Spanish dance rhythms, this opera had for a time a considerable vogue.

## COQ d' OR

**Composer, Nicholas Andreivich Rimsky Korsakoff**

Russian Opera-Pantomime in three acts. Book by Vladimir Bielsky after Pushkin's poetic fairy tale. Its production in Russia was forbidden as it was thought to cast ridicule on court life. It was produced in Paris and London in 1914 and at the Metropolitan Opera, New York, in French, March 7, 1917.

This, the greatest novelty seen in the Metropolitan Opera in years, is a curious combination of singing and dancing. The story is nothing and is without meaning to a western audience which cannot understand its allusions to Russian court life and customs. All the singers, principals, and chorus, are arranged in banks of seats on each side of the stage, all costumed alike. While the story is sung, it is danced on the stage by the principals, representing the singers so that each character requires a singer and dancer for its full portrayal. Old Russian tales, the children's classics of the old Empire, furnish the back ground for both action and scenery. The King goes to war on a wooden horse and returns with wooden camels and tin soldiers.



The music is brilliant and colorful, and is itself founded upon Russian folk tunes. The whole is so rich, novel and bizarre that it has kept a place for itself in repertoire in spite of difficulties of production.

## CYRANO de BERGERAC

Composer, Walter Damrosch

American Grand Opera in four acts. Book in English by W. J. Henderson, after the poetic French drama of the same name, by Edmund Rostand. The scene is in and about Paris in the middle of the seventeenth century. First produced at the Metropolitan Opera, New York, in 1913.

The tale is the familiar one of the self-sacrificing love of the Gascon poet Cyrano for Roxane. Cyrano, a man of fine and romantic nature, a lover of all things beautiful, a wit,—a poet, is a grotesque and laughable sight because of his immense nose. He can keep men from jeering at him because of his skill as a duelist, but he knows that his love for Roxane is hopeless, so he devotes himself to aiding the suit of Christian whom Roxane loves. Altho Christian is a handsome know-nothing, Cyrano so aids him by writing his love poems and signing his serenades that Christian is successful. They go to the wars and Christian is killed. Cyrano, sorely wounded, comes to the convent where Roxane is and there in the garden she discovers that this poor grotesque is the man who has so frequently sacrificed himself for Christian and as the twilight falls he dies in Roxane's arms.

Damrosch's music seems in every way to have fitted the romance of the tale. The reception was good and the critics more than kindly, but it has never been an opera which commanded large audiences.



## A DAUGHTER OF THE FOREST

Composer, Arthur Nevin

American Music Drama in one act. Book by Randolph Hartley. Scene is located in "A northern woodland in 1861." First produced by the Chicago Opera Association at the Auditorium, January, 1916.

The characters concerned in the story are: a father, his daughter and her lover. They are simple folk of the woodland, knowing far more of nature than mankind and the tragedy that engulfs them is the result of obedience to nature's call without regard to the laws established through the experience and wisdom of men. The father, a woodsman, has trained his motherless daughter in his own philosophy which is nature worship. When through blind devotion to this philosophy the daughter approaches motherhood, unsanctified by church or state, the father's structure of beliefs and theories fail utterly.

The distracted daughter finds escape in suicide, the lover seeks death in battle, and the father is borne down by the realization that the fault is his through his abandonment of the old and tried beliefs before making sure of the soundness of his new philosophy.

The little opera is divided into three pictures in which are disclosed the interior of the woodsman's hut and a clearing in the nearby forest.

The action takes place between twilight and dawn.

## FAIRYLAND

**Composer, Horatio Parker**

American Fairy Opera in three acts. Book by Brian Hooker. The action takes place Once Upon a Time within a Year and a Day. Produced at Los Angeles, July, 1915.

The story is a fairy tale full of allegory and symbolism. It centers about King Auburn, who renounces his crown and fares forth in search of love. This leads him into a Fairyland which he ultimately finds is in reality the world in which he lives.

The opera was selected from among many competitors for a ten thousand dollar prize. While it had an enthusiastic reception and the music is described as scholarly and beautiful, rich in orchestration, it has not been included in the repertoire of the great opera houses.

## FRANCESCA da RIMINI

**Composer, Riccardo Zandoni**

Italian Tragic Opera in four acts. Book adapted by Tito Ricordi from the tragedy by Gabriele d' Annunzio. First performance in Turin, February, 1914, and at Covent Garden in the same year. It was produced at the Metropolitan, New York, in December, 1917.

This is said to be one of seventeen operas based upon Boccaccio's tragic story of the endless quarrels between the Guelfs and Ghibellines, a story which Dante made immortal. Francesca for political reasons is to be betrothed to the lame Giovanni. That they may not know of his deformity she is introduced to his brother and representative, the handsome Paolo. Believing that he is to be her husband, she loves him at sight. Later when reading together she reproaches him for his deception. He declares his love for her and their lips meet. Malestino, a younger brother, "the

enemy of all things" having made love to Francesca and been repulsed, craftily reveals to the older brother her love for Paolo. Mad with rage he kills both Francesca and Paolo.

Despite the power and appeal to the story which has been the subject of numberless poems and dramatic representations, no operatic score has ever been composed which has made a permanent place for itself. This is true of Zandoni's score. While it is picturesque and has atmosphere, it lacks depth and passion.

## GIANNI SCHICHI

**Composer, Giacomo Puccini**

Italian Opera in one act. Book by Farzano from a French play, *The Marriage of Papa Lelu*, based upon a thirteenth century legend of Florence. First given on any stage by the Metropolitan Company, New York, December, 1918.

The story is a broad comedy of disappointed heirs. Schichi impersonates a man already dead in order that he may draw a will making himself heir to the dead man's property. James Gibbons Hunekar, in commenting on the first performance, wrote in the *New York Times*: "The gayety is irresistible, the music as frothing and exhilarating as champagne." If Puccini had written nothing else Gianni Schichi would give him fame because of its staccato, mirthful, brilliant music and happy characterization. In certain aspects of music for the theatre he has no rival.

## THE GIRL OF THE GOLDEN WEST

**Composer, Giacomo Puccini**

Italian Opera in three acts. Book by Carlo Zangarini and Guelfo Civinini after David Belasco's American drama of the same name. First produced on any stage by the Metropolitan Company of New York in 1910, in the presence of the composer.

The story concerns adventures of Minnie, owner of the "Polka", a western mining town combination of saloon, gambling house and dance hall. Rance the sheriff is in love with Minnie and boasts that he will win her. Dick Johnson appears and makes love to Minnie. Miners come in and deposit their gold with Minnie. They leave with Rance to hunt down Ramerrez, the outlaw. Johnson, who is Ramarrez, gives up his plan to rob the saloon and leaves after Minnie has invited him to visit her cabin. This he does and while there shots are heard. Johnson hides himself and Rance and the miners come in. They tell her that Johnson is really Ramarrez and that he came to the saloon to rob her. When the men have left she up-braids Johnson for his deceit and sends him off. When Johnson goes out a shot is heard, Minnie opens the door, drags him back wounded and conceals him in the loft. Rance enters having tracked Johnson to the door, but Minnie has almost, fooled him into believing that Johnson is not there when the situation is revealed by drops of blood falling from the loft. Minnie and Rance play poker, the stakes Johnson's life or Minnie's hand. She wins by cheating and Rance goes out. Later Johnson is captured by the miners and just as he is about to be lynched Minnie intervenes and persuades the miners to release Johnson. The two go together toward the setting sun.

The opera is full of characteristic Puccini melodies and harmonies and was many times repeated with Caruso in the role of Dick Johnson, which he created. It has not been given since the great tenor's death.

## GOYESCAS

**Composer, Enrique Granadas**

Spanish Tragic Opera in three acts or "pictures". Book by Ferando Periquet from characters and settings suggested by the paintings of the Spanish Artist Goya. The scene is near Madrid in the early part of the nineteenth century. The first production on any stage was by the Metropolitan Opera Company of New York in January, 1916, in the presence of both composer and librettist. The first opera sung in Spanish at the Metropolitan.

The story is but a sketch involving four characters in contrast between the love of the high born Ferando and Rosario and the love of Paquino, a bullfighter and Pepa, a girl of the streets and slums. Entangled in a duel, Fernando is killed by Paquino leaving Rosario to mourn alone while Paquino and Pepo lose themselves in their care-free life.

The Goyescas originated as a series of piano pieces intensely Spanish, vibrant, and melodious. The charm of the opera lies in the choruses and dances.

## IL TABARRO

**Composer, Giacomo Puccini**

Italian Opera in one act. Book by Guiseppe Adami from the French play "The Cloak" by Didier Gold. First produced on any stage by the Metropolitan Company of New York, December, 1918. The scene is in Paris at the present day.

Georgetta, the young wife of a middle aged barge-man Micele, is in love with Luige, a roustabout employed by her husband. There is an assignation and when Luige comes he is attacked and strangled by Michele, who conceals the

body under his cloak on the deck of the barge. Georgette from the cabin hears choking sounds and comes on deck where she is confronted by her husband who hurls her across the body of her dead lover, after telling her that every man conceals something under his cloak, whether joy or sorrow.

## JEWELS OF THE MADONNA

Composer, Ermanno Wolf-Ferrari

Italian Opera in three acts. Verse by C. Zangarini and E. Golisciani. The scene of the action is modern Naples at the present day. The plot hinges on the rivalry of Genaro, a blacksmith, and Rafaele, a Camorrist leader, for the love of the beautiful Maliella, adopted daughter of Carmela, Genarro's mother.

In the opening scene a merry crowd in a small public square awaits the festival procession in honor of the Holy Virgin. Maliella escapes from the house with dishevelled hair and disordered dress, protesting against the prudent restraint of her foster-mother. After some mischievous by-play she bursts into defiant song, winding up by inviting the assembled crowd of youths to kiss her. This leads to an impromptu dance. She is caught up in its whirl and disappears, soon returning, however, pursued by the handsome Rafaele. In a spirited scene she repels his advances, and when he siezes her to claim a kiss, stabs him in the hand with a long pin snatched from her hair. He, after a moment of irresolution, kisses the wound, swears she shall be his, and while she replaces the pin in her hair, thrusts a flower into her bosom. She flings it to the ground. The procession comes in sight. She lets him find her a chair, and he pleads again till, as the Madonna passes, he offers to risk his soul for her sake and place the jewels of the Queen



of Heaven around her neck. Maliella, terrified, shrieks. Rafaele and his fellow Camorristi laugh. Gennaro appears, rebukes her, but is told to mind his own business. The procession returns. Rafaele, seeing Maliella about to enter her home, throws her the rejected flower. She puts it between her lips and runs in.

In the second act Maliella is discovered with Carmela and Gennaro in the garden of their home; the festival is not yet over. Carmela soon leaves them, and Gennaro begs Maliella to listen to him; but she reproaches him with the monotony of her life and threatens to leave her home. Gennaro, agitated, implores her to kiss him good-by; and losing all self-control clasps her in his arms and reveals his passion in a flood of incoherent words. Maliella, alarmed, frees herself, proclaims her love for Rafaele, and tauntingly repeats the latter's offer to risk his soul for her by robbing the Madonna of her jewels. Gennaro will not let her go, but when, defiant she returns to his house, he breaks down. His rival's boast obsesses him; his distraught mind makes him fancy that only by carrying it out himself can he hope to win Maliella's love. His scruples vanish before this temptation; he takes false keys and files from his tool chest and disappears into the night, locking the garden door. Rafaele and his companions now appear and serenade Maliella. She comes into the garden and Rafaele embraces her through the bars until warned of the approach of Gennaro, who enters looking like a ghost. To her cry of "Gennaro!" he responds "For you!" disclosing the stolen jewels of the Madonna. She screams. While Gennaro, with mystical passion, assures her that the Virgin has already forgiven his love-prompted crime, Maliella, fascinated by the glitter of the gems in the moonlight, approaches slowly. She clasps them about her head, neck and wrists. All thought of Gennaro fades from her mind; the sight of the jewels calls up the vision of Rafaele; it possesses her in every sense, and she yields herself up to Gennaro as if in a trance.

The third act is laid in the lair of the Camorristi, some of whom lie about sleeping. It is the night after the festival. Camorristi come in from various expeditions. Finally Rafaele enters and is boisterously greeted. After he has eaten he boastfully sings the charms of Maliella. The women companions of the Camorristi, piqued, begin a bacchic dance, fast degenerating into an orgy, which is suddenly interrupted by a loud knocking at the door. Maliella bursts in, pallid and dishevelled, without the diadem. In a frantic, broken dialogue Rafaele forces her terrible secret from her, commanding his comrades, at the first mention of Gennaro's name, to bring him his rival, alive or dead. Furious at the howls of derision raised by his followers upon her confession, Rafaele spurns her brutally. She falls to the ground, disclosing the fatal jewels. Gennaro's voice is heard outside, Pursued by the Camorristi he rushes in, sees Maliella, with a last flash of joy calls her name. Filled with consuming hatred, she shrieks that he is accursed, tells how he has robbed the Madonna, and flings the jewels at his feet, flying out with a despairing cry of "To the sea!" Without, a storm has risen. The wind, whistling through the ill-kept walls of the den, blows out the candles one by one. Superstitious fear seizes the crowd. It flees, leaving Gennaro alone. He, waiting death at the hands of the Camorristi, looks about him, perceives a fresco of the Virgin against the wall; crawls thither; and craving her pardon for his sacrilege, stabs himself. At the same moment a crowd of the populace, armed with various weapons, bursts into the room seeking vengeance. At the sight of Gennaro, dead at the Madonna's feet, they stand as if petrified.

## JULIEN

**Composer, Gustav Charpentier**

French Allegorical Opera in a prologue and four acts. A sequel to "Louise". The scene is laid in Rome and Paris of the present. First produced in Paris in 1913. Produced by the Metropolitan Opera, New York in February, 1914 in the presence of the composer.

The prologue shows Jean the poet, winner of the Prix de Rome, living in Rome with Louise. As he sleeps he dreams and the following acts as explained by the composer represent the progress of the poet's spirit through Enthusiasm, Doubt, Impotence, and Degredation, where the opera ends. As the poet does not awake from his dream there is no knowing what the composer's thought is concerning the ultimate goal of the spirit of the creative artist. At the time of this production there was a third opera promised which was to be the composer's solution. This has not yet appeared. The critics agreed that the story was vague and involved and did not give opportunity for interesting or appealing music.

## KONIGSKINDER

**Composer, Engelbert Humperdinck**

German Fairy Opera in three acts. Book by Elsa Bernstein. English version by Charles Henry Meltzer. The scene is laid in a mountain village in Germany in the Middle Ages. Produced by the Metropolitan Opera, New York, in 1910.

A wicked witch has cast a spell upon the forest in which the lonely little goose girl tends her geese. Here the Prince, an exile, finds her and tries to persuade her to leave with him which she cannot do because of the spell upon her so the Prince leaves her in anger. During his absence from the

palace the king has died. A delegation of villagers go to the witch to learn who will be the next king. She replies that it will be the one who comes through the village gates at the stroke of noon.

At noon the whole village is assembled to see what will happen. The Prince in rags and tatters is unrecognized by the crowd. As the bell strikes noon the Goose Girl comes through the gates with her geese. She has been freed from the witch's spell by the village fiddler who comes with her. The Prince salutes her as "My Queen". The crowd jeers and drives them both away, but a child weeps and cries that they have driven away their King and Queen.

The old fiddler now lives in the hut of the witch, who has been burned. To him come the village children looking for their King and Queen and he joins them in their search. The two wanderers come in and are sold, by the wood chopper, a loaf of poisoned bread prepared long before by the witch. They die and are buried by the old fiddler and children.

They lie in their forest grave and dream of many other children of the King who go through the world unrecognized except by those whose simple hearts are touched with love.

## L'AMORE DEI TRE RE

**Composer, Italo Montemezzi**

Italian Tragic Opera in three acts. Book by Sem Benelli. Scene laid "In a remote castle in Italy, in the middle Ages forty years after a barbarian invasion." First given by the Metropolitan Opera Company, New York.

Archibaldo, old and blind, who came to Italy in the barbarian invasion, is the father of Manfredo who is to wed

Fiora, an Italian princess who was to have been Avito's bride. Avito visits Fiora and is discovered by Archibaldo just after Avito has left her. The old man in spite of his blindness suspects the truth though she stoutly denies it. Manfredo enters and is assured by his father that Fiora is asleep. Manfredo has to return to battle and asks Fiora to stand behind the parapet and wave her scarf to him as he departs. Avito appears dressed as a castle guard and Fiora tells him she cannot see him again saying she is conquered by the kindness of those about her, but he overcomes her protestations and during their love making she neglects to wave the scarf. Archibaldo comes in and hears Avito's footsteps as he leaves. In his effort to force her to reveal her lover's name he strangles her. Manfredo returns because of her failure to wave the scarf. His father tells his reason for killing her and swears that although blind he will search out the lover.

In the vault of the castle lies Fiora's corpse. Avito enters and is discovered by Manfredo, who says, "Thou art already dead: Upon her lips to track and snare thee, there was spread a powerful poison." Avito dies. Manfredo kisses Fiora's lips and dies as Archibaldo reaches him.

The music so fits the tragic story that it has become one of the favorite operas of the Metropolitan repertoire.

## L'AMORE MEDICO

Composer, Ermanno Wolf-Ferrari

Italian Comic Opera in two acts. Book by Eurico Gollisciani based on the Moliere comedy of the same name. First given in Dresden, December 1913. Produced by the Metropolitan Opera at New York, March 1914.

Lucinda, daughter of Arnolfo, wealthy but common-



place, is in love with Clitandro. The opposition of the father the match is the background of the tale. Lucinda, aided by her maid Lisetta, feigns illness. Four pompous doctors are called in but in spite of their high opinions of themselves and their bombastic consultants, cannot relieve the situation. Clitandro, the daughter's lover, introduced as another doctor, prescribes a mock marriage which turns out to be real and thus the lovers are united.

The music is masterly in its adaption to characters and situations as well as in harmony and orchestration. There is much subtle use of the native material, all perfectly adapted to the voice, which is always given due consideration as a part of a balanced ensemble of voice and orchestra. But as in the story there are no dominant situations or characters so there are no out-standing passages in the music.

## L'AZORA

**Composer, Henry Hadley**

An American Romantic Opera. Book in English by David Stevens. Scene laid in Mexico at the time of the conquest. First given by the Chicago Grand Opera Company at Chicago, January, 1918, under the leadership of the composer.

The story is based upon the hatred of the Aztecs for the Taxacalians and the coming of the Christians under Cortez. Montezuma the Emperor has promised the hand of his daughter Azora to Ramatzin, an Aztec leader but she loves Xalca, a Taxacalian Chieftain in the Aztec army. Victorious in battle, Xalca is offered any reward he chooses and to the amazement of the Emperor has the temerity to demand the hand of Azora. The Emperor promptly condemns both Azora and Xalca to death at the hands of the



High Priest, Canek. Papantzin, sister of the Emperor has foreseen in a vision the coming of the fair conquerors. As the human sacrifice is about to be made, shots ring out Canek falls dead and the lovers are united under the cross of the Spaniards.

The audience gave the first performance an ovation. The Chicago critics spoke well of both the melodies and composition and Hadley was presented with a silver wreath, but the opera has not made a place for itself in permanent repertoire.

## LE DONNE CURIOSE

Composer, Ermanno Wolf-Ferrari

Italian Comic Opera in three acts. Book by Luigi Sugaua after the story by Carlo Goldoni. The scene is laid in Venice in the middle of the eighteenth century. Produced at Munich in 1903.

Pantalone, a wealthy bachelor, has founded The Friendship Club which has prominently displayed over the door the sign "No Women Admitted." This is the cause of much gossip and secret worriment among wives and sweet-hearts of the members. One avers that it is a gambling place, another that there are women there, a third that there are secret experiments in alchemy and yet another that it is a place of black magic. All determine to visit the club and each by stealth or trickery secure a key. They are interrupted in their attempts and the keys taken from them. The keys are shown to the club members who were expected to care for them, causing much embarrassment. The women finally secure admittance to an ante-room where they see the men feasting and have an opportunity to sample some of the dishes but in crowding to peek at what is going on they push open the doors and are discovered. They are welcomed and the dinner closes in dancing and reconciliation.

## LE SAUTEROIT

**Composer, Sylvio Lazzari**

French Opera in three acts and four tableaux. Book by Henry Pierre Roche and Martial Perrier, after the play by E de Keyserling. The scene is laid in modern Lithuania. First performance on any stage by the Chicago Opera Company, Chicago, January, 1918.

Orti, because of her lively careless ways, is compared by the villagers to the grasshopper "Le Sauteroit". She lives with Mikkel and Anne, her foster parents. Her love for Indrik, the village favorite, is unreturned so when Anne is taken seriously ill, Orti goes to the Black Chapel and asks the Virgin to accept her life and give Anne back her health. Later, having saved Indrik's life when he was attacked by a rival, she thinks Indrik in love with her because he pays her a little attention and buys her a necklace. This leads her to wish to disavow her pledge to the Virgin but when Indrik turns from her she ends her life with poison.

There are many tuneful melodies and dance rhythms.

## LODOLETTA

**Composer, Pietro Mascagni**

Italian Opera in three acts. Book by Gracchino Forzano after Ouida's story, "Two Little Wooden Shoes." After being sung in Italy and South America it was first sung at the Metropolitan Opera, New York, in January, 1918.

The story opens in a tiny Dutch village where Lodoletta, an orphan flower girl, is beloved by Antonio, who has

given her a pair of wooden shoes. He is killed in falling from a tree where he has been gathering blossoms for her. Flammen, a French artist, who has been banished from Paris by Napoleon Third, comforts her as he would a little child. She becomes his model. This causes comment by the villagers who cannot credit an artist with any but evil motives. When her portrait is finished Flammen leaves as he has been permitted to return to Paris. It is New Year's Eve. Flammen's garden and villa near Paris are lit up for the celebration he is to give his friends but the host is downcast as he has learned that Lodoletta has disappeared from the village. While the gaiety is at its height Lodoletta enters the garden almost exhausted but is cheered at what she thinks are preparations for her reception. When she learns the truth it breaks her heart and she falls in the snow at the stroke of midnight. The friends depart singing. As he turns to re-enter the villa, Flammen sees a worn pair of little wooden shoes but when he finds Lodoletta she is cold in death.

## LORELEY

**Composer, Alfredo Catalani**

Italian romantic Opera in three acts and five scenes. Book by Carlo d' Ormeville and A. Zanardini. Given in New York by the Chicago Grand Opera in February, 1919, and by the Metropolitan Company in March, 1922.

It is the Legend of Loreley, the water nymph, who dwelt on the rock Ley in the turbulent waters of the Rhine near St. Goar. She was a beneficent spirit to the good people of the village, but to watermen and outlanders who grew too inquisitive, a Siren who lured them to destruction. There are many variations of the tale, the most familiar being Heine's ballad. The opera tells of how Walter, Lord

of Uberwesel, wooed, won and renounced her to Alberich, King of the Rhine who endowed her with irresistible charm for mortal men. When Walter is about to be wed, Loreley appears to him and he deserts his bride who dies. Walter, in attempting to follow Loreley to her rock, is lost in the waters of the Rhine.

The music while truly Italian seems to have been inspired by Wagner's *Lohengrin*. "It contains one of the most graceful and exquisitely melodious waltzes in operatic literature." It is full of dramatic passages and superb choruses.

## A LOVERS' QUARREL

Composer, Attilio Parelli

Italian Comic Opera. Book by Enrico Canitte. First produced in Philadelphia in 1912.

The scene is laid in an Italian garden late in the eighteenth century. The story reveals the complications arising from the engagement of Florinda and Rosaura, the engagement having been brought about to please his mother and her father. The complication is that they have truly fallen in love with each other but neither can persuade the other that their love-making is sincere. The only thing that each is sure of is that their quarrels are real. When they are in the presence of the parents they pretend to make love but the parents over-hear an actual quarrel. When they actually come to believe in each other's love they have great difficulty in persuading the parents that they are not again making believe.

## MADAME SANS GENE

Composer, Umberto Giordano

Italian Comic Opera in three acts. Book by Renato Simoni after the French play by Victorien Sardou and E. Moreau. First production in America at the Metropolitan Opera, New York in 1915.

The scene is in Paris during the rise of Napoleon from 1792 to 1811. Catherine Hubscher runs a laundry patronized by many of the young men involved in the incidents of the troublous times. Because of her free and easy outspoken ways she is called even then "Madame Sans Gene", "Madame Without Care". She is much in love with Sergeant Lefebvre and prophesies that when the young artillery officer Napoleon, who owes her for a laundry bill, is heard from in the years to come that Lefebvre will be a Field Marshal. There are sounds of shots in the street, Count de Neipperg enters, wounded, and she conceals him in her room, locking the door. Lefebvre enters with a squad of soldiers and explains that he must search the place. When he finds the door locked he takes the key away from her and goes into the room alone. When he comes out he dismisses the soldiers and blames Catherine for not telling him that she had a dead royalist concealed in her room. When she shows no emotion but pity he tells her that the man is not dead, that he will keep her secret and assist in the escape.

Nineteen years pass, Lefebvre is a Field Marshal and Catherine his Duchess, made so by Napoleon the Emperor, but all is far from well for despite lessons in dancing and deportment, Catherine is still Madame Sans Gene. Lefebvre breaks the news to her that the Emperor has ordered their divorce. They agree that Emperor or no Emperor there will be no divorce. All goes wrong at a reception which they give and a message comes to her that the Emperor commands her presence.



When the Emperor is severe with her for her shortcomings at court, she says that she has an account against him and produces an old unpaid laundry bill which at compound interest amounts to three Napoleons. The Emperor recognizes her as the Madame Sans Gene of old days, searches his pockets and is again unable to pay the bill. She assures him that his credit is still good and goes on to tell him something of her adventures in following his army and her soldier husband. The end finds her husband firmly established with the Emperor and her still Madame Sans Gene.

## MADELINE

Composer, Victor Herbert

American Comic Opera. Book by Grant Stewart. Adapted from the French of Decourcells and Thibaut. The scene is in Paris about the middle of the eighteenth century. First produced in New York in 1914.

On New Year's Day Madeline Fleury congratulates herself on her good fortune, for she has wealth, position, and rich suitors. But even she cannot command her suitors on New Year's Day, for all make the same excuse—they must dine with their mothers and when even Nichette, her maid and confidante, refuses to remain she angrily discharges her and all her other servants. Didier, a poor artist and her choice, enters bringing her mother's portrait and when she begins to cry treats her like a big brother. When she invites him to dine he declines explaining that he must dine with his mother, but invites her to accompany him. He asks her to put on a plain gown and she borrows one from Nichette. Didier cautions her that the dinner may bore her as she will hear over-much of praise of him from his doting parents. Fearing to embarrass him she insists on remaining alone and dining in the presence of her mother's picture.



## MAROUF, Or THE COBBLER OF CAIRO

Composer, Henry Rabaud

French Comic Opera in five acts. Book by Lucien Nepotý based on one of the Arabian Nights Tales. First presentation in America at the Metropolitan Opera, New York in December, 1917.

Marouf was most 'unfortunate; his wife was not only homely but a vixen, even going so far as to make a false charge that he had whipped her, for which the Cadi has Marouf punished. The disgusted cobbler runs away to sea. The ship is wrecked and he is the only survivor. He finds that an old friend, Ali, has become immensely wealthy. Ali introduces him as the most wealthy merchant in the world and on the strength of this introduction Marouf is welcomed everywhere, even in the Sultan's palace. The Sultan is so impressed that he wishes him for a son-in-law. For forty days he lives in the palace, entertaining so lavishly that the Sultan's treasury is depleted, but the Sultan consoles himself with the belief that Marouf's promised caravan will soon arrive.

He confesses his dilemma to the Princess and she is so much in love with him that she decides to disguise herself as a boy and flee with him. In an oasis Marouf discovers the entrance to a subterranean passage. The Princess invokes a Geni, who discloses to them a hidden treasure, just as the Sultan's guard overtakes them. Just as he is to be punished a great caravan appears led by the Geni. Marouf triumphs, the Princess is joyous and their enemies are confounded.

## MONA

**Composer, Horatio Parker**

American Tragic Opera in three acts. Book by Brian Hooker. The scene is in Britian, 100 B. C. First produced by the Metropolitan Company New York, 1912.

Mona, a princess of Britian, is beloved by Gwynn. When he urges his suit, she puts him off saying that she has taken a Druid vow to serve her people in throwing off the Roman yoke. Arth brings in a Roman sword and Gwynn shows Mona how to use it. The men take oath to break the Roman yoke though Gwynn protests. They select Mona as their leader. Gwynn strives to dissuade her by his love.

Gwynn is in reality the Roman governor's son Quintus. They charge him with betraying them but he replies that the peace of the past years has been his doing and that even now he hopes to preserve it because of his influence with Mona. He visits Mona in the forest, reveals the secret of his birth, and tells how she and he can unite the two races. She cries out in her surprise. The Britons rush in and capture Gwynn whom Mona protects.

The Britons are defeated in a attack upon a Roman camp, their leaders are killed. Mona blames herself for this as she believes that Gwynn has betrayed them. Gwynn comes to her, assuring her that there is still an opportunity to make peace but she still believing him a spy feigns yielding to him and stabs him as he embraces her. The Roman governor and his guard enter and, discovering Gwynn's body, tells them that they have destroyed their only hope for mercy. Mona realizes her error and delivers herself to captivity.

The opera won the ten thousand dollar prize offered by the Metropolitan Company for an American Opera but did not make a pronounced hit.

## MONA LISA

Composer, Max Schilling

German Grand Opera in two acts. Poem by Beatrice Dovsky. First produced at the Metropolitan Opera, New York in 1922.

A Lay Brother is showing an elderly stranger and his young wife the monastery which was once the sixteenth century home of the elderly jewel merchant, Franchesco del Giocondo, the husband of the youthful Mona Lisa. As he tells the story the stage darkens and the tale is acted just as it happened in that very house.

It is carnival time in Florence. In Giocondo's palace he complains that for him Mona Lisa is cold but dutiful; that her caressing smile is not for him. Giovanni Salviato, a messenger from the Pope, comes to buy pearls. Giocondo takes pleasure in showing his treasures. The treasury is protected by two doors, so closely fitted that no one could live within for an hour. There they are suspended in a casket in the river Arno so that they may be ever bright. He promises Giovanni to bring him the rose pearl in the morning and Giovanni departs with the other guests after Mona Lisa has recognized him as the lover from whom she was parted. He returns and is seen from a gallery by Giocondo. When Giocondo descends Giovanni has hidden himself and without revealing his suspicions to Mona Lisa, Giocondo wanders about the apartment searching for him. He finally discovers that he must be in the jewel cabinet. He slams the inner door, locks the outer one, and throws the key out of the window into the river.

The next morning a young girl discovers a key which some one has thrown into her boat and brings it to Mona Lisa just before Giocondo enters. He explains that he has been out to take the pink pearl to Giovanni whom he did not find and explains that it being carnival time there must have been a love adventure. She shows him the key, explaining

that her maid had brought it to her but a few minutes after he had left her the night before. Again he is baffled by her mysterious smile. She gets him to open the doors of the cabinet and as he opens the second she slams and locks the first one upon him.

As the scene changes to the present, the Lay Brother says, "Such was the end of that carnival night." The woman gives him money for masses for the soul of the unfortunate "Mona Lisa". She lets fall a bouquet of white Iris at the Lay Brother's feet and follows the man out.

The Lay Brother, exclaims: "Who are you? Eve Magdalen? Bath-Sheba? Mona Lisa! Mona Lisa!"

## MONNA VANNA

Composer, Henry Fevrier

French Romantic Opera in four acts. Book by Maurice Maeterlinck. The scene is Pisa toward the close of the fifteenth century. First produced in Paris in 1909, and in America by the Chicago Grand Opera Company of Chicago.

Pisa, desperate and starving, is beleaguered by the Florentine troops under the leadership of Prinzivalli. The citizens demand the death of Guido Colonna, their leader, because he refuses to surrender the city. Colonna send his father, Marco to Prinzivalli. Marco returns with the ultimatum that Colonna send his wife, the beautiful Monna Vanna, to the Florentine leader's tent that night, alone and naked beneath her cloak, to remain until dawn. Colonna asks why such a demand is made and Marco replies that Prinzivalli loves Monna Vanna but will not tell where or when he has ever seen her before. Monna Vanna enters and consents to the sacrifice because of the suffering of the people but her consent throws Colonna into a fit of jealousy

and he thrusts her aside declaring that he no longer loves her.

In Prinzivalli's tent he is warned that Trivulzio, a Florentine envoy, is plotting his over-throw. When Trivulzio enters Prinzivalli accuses him and Trivulzio attempts to stab him, succeeding only in wounding his face so that it must be bandaged. Monna Vanna comes. He asks her if she is ready to fulfill the conditions. She says yes and he orders the food wagons to start for the city. As they talk she recognizes him as a childhood friend in spite of his bandaged face and he declares his love for her and that he will not harm her. News comes to him that Trivulzio has led an uprising in the camp. Monna Vanna persuades him to escape into Pisa with her, assuring him of her husband's welcome. When Monna enters Colonna's Council Chamber, applauded by the people, she rushes to Guido but he repulses her and will not listen when she cries out that she comes back unharmed. Discovering Prinzivalli he thinks that Monna Vanna has tricked him into entering Pisa. She protests that because of his love for her Prinzivalli has fed Pisa and returned her unharmed. All to no avail, none believe her but old Marco. Prinzivalli is ordered to the dungeons and Monna vows never to kiss Colonna again but when Colonna orders Prinzivalli tortured she suddenly vows her story was untrue, assists in binding him and orders that the key of his dungeon be delivered into her keeping. She goes to him in his cell, loosens him and together they escape from Colonna.

The intensely dramatic story, rather more than the musical setting has carried this opera along. The part of Monna Vanna gives great acting, rather than great singing.



## NATOMA

**Composer, Victor Herbert**

American Grand Opera in three acts. Book by Joseph D. Redding. The scene is laid on the island of Santa Cruz, off southern California, in 1820. First produced on any stage by the Chicago Grand Opera Company at Philadelphia, February, 1911.

Don Francisco awaits his daughter Barbara's return from boarding school. Young Alvarado comes accompanied by Indian and halfbreed hunters. Lieut. Merrill, U. S. N., comes and hears from the Indian girl Natoma the legends of her vanishing people. Alvarado serenades Barbara but she has fallen in love at first sight with Merrill.

The following day is a fiesta attended by Spaniards, cow punchers, sailors from Merrill's ship and Indians. Alvarado plots to kidnap Barbara but when one of his followers challenges the crowd to a dagger dance Natoma accepts and in the climax stabs Alvarado to the heart.

The Spanish Padre with upraised cross points Natoma to sanctuary within the church. There she conquers her love for Merrill and in penitence walks through the archway into the garden of the Ursuline Convent.

The opera was given many performances, more than any other American Grand Opera. It is not only solid musically, but tuneful and fascinating.



## THE ORACLE

**Composer, Franco Leoni**

Italian Tragic Opera in three episodes, from the story of *The Cat and the Cherub* by Chester B. Fernald. Book by Camillo Zandoni. First produced in London in 1905. Introduced at the Metropolitan Opera, New York in February, 1915. The scene is in Chinatown, San Francisco, before the fire.

Chim-Fen, the Cat, an opium magnate, feigns love for Hua Qui, the nurse of Hu Chi, the Cherub son of the rich merchant Hui T'sin. He wants her to steal a fan from Ah Yohe, niece of the merchant, given the girl by her lover, Win San Luy, son of Win Shee, the Oracle. The merchant consults the Oracle who forecasts tragedy for the Cherub. The opium dealer kidnaps the child and then asks the father for the hand of the niece, if he aids in finding the boy. The father also makes this promise to Win San Luy. The youth suspects the opium dealer, forces his way into the den, secures the child but is murdered by the dealer who conceals the child beneath a trap door. The niece goes mad over the body of her lover. The Oracle discovers the boy, returns him to his father and goes back and strangles the opium dealer.

This short opera, crude but dramatic, is included with others in an evening's programme. Neither the music or the book justify its repetition. It is occasionally given as the part of Chim-Fen created and acted by Scotti is one of his many vivid characterizations.

## QUO VADIS

**Composer, Jean Nougues**

French Grand Opera in five acts. Book by Henry Cain after the famous novel of the same name by Henry Sienkiewicz. The first production was in Nice, France in 1909. First produced in America by the Chicago Grand Opera Company.

The scene is laid in Rome in the time of Nero in the first century. The libretto closely follows the plot of the novel through its five acts. There is an unusually long cast supported by dancers, slaves, gladiators, soldiers, patricians, plebeians, and senators; so that the whole is an imposing spectacle, so imposing and elaborate that it has not been frequently repeated as the music has not made a place for itself.

## RIP VAN WINKLE

**Composer, Reginald De Koven**

American "Folk Opera" in four acts. Book by Percy Mackeye, based on Washington Irving's story. World premiere by the Chicago Grand Opera Company, Chicago, January, 1920.

The story follows the general outline of Irving's story but the librettist has introduced a new character, Peterkee, a younger sister of Katrina who goes with Rip into the mountains but returns at once bringing with her a magic flask. The contents of this flask restores Rip's youth when he comes back from his long sleep and he marries Peterkee instead of Katrina.

## ROSE CAVALIER

**Composer, Richard Strauss**

German Comic Opera. Book by Hugo von Hofmannstall. First produced in Dresden in January, 1911. First time in America by the Metropolitan Opera Company of New York. Scene in Vienna in the early years of the reign of Maria Theresa.

The mature wife of the Field Marshal, who himself never appears, is much in love with Octavian, a seventeen year old boy. This part is sung by a contralto. While the Field Marshal's wife is at her morning toilet and entertained by Octavian, the detestable Baron von Lerchenaw is announced. Octavian secretes himself and the Baron is admitted. He seeks her assistance in securing someone to carry a silver rose to his betrothed, Sophie, daughter of a wealthy army contractor. Octavian, who has put on a lady's maid costume behind a screen, comes in and much interests the baron. The Field Marshal's wife decides on Octavian as the messenger.

Octavian as messenger falls in love with Sophie. He sends the Baron a note purporting to come from the lady's maid appointing a rendezvous. The end is a complicated and uproarious farce resulting, after many incidents, in the meeting of Octavian and Sophie and the discomfiture of the Baron.

The opera has met with great success in Germany and is repeated every season by the Metropolitan Opera Company. While there is much complicated harmony resulting from the division of the parts among the instruments of the orchestra, there are many waltzes and the whole is sprightly and full of movement.

## THE SACRIFICE

**Words and Music by Frederick S. Converse**

American Grand Opera in three acts. First produced by the Boston Grand Opera Company, Boston, in 1911.

The scene is laid in Southern California in 1846. Chonita, a Mexican girl, is visited by Captain Burton, an American officer. He pleads his love for her, which she feels she cannot refuse because the safety of herself and her aunt depends upon the protection of the American soldiers. The love scene is viewed from a distance by Bernal, a Mexican officer, who later tells her of what he has seen and upbraids her for encouraging the American.

The next day in a mission church used as the American headquarters, Chonita learns from Captain Burton that Bernal is reported killed in an attack on the Americans. Her emotion betrays her love for Bernal and Captain Burton leaves her. Bernal, wounded, enters disguised as a priest and when the Captain returns she conceals Bernal but when the Captain makes love to Chonita, Bernal is overcome with passion, rushes out and attacks the Captain and is captured by the soldiers. The next morning Chonita is lying delirious in the home of her aunt. The priest sends a request to the American officer that she be permitted to see her lover. Captain Burton enters with Bernal and Chonita pleads with him to save Bernal who came, not as a spy, but to see her. Burton believes her and as the place is just then surrounded by the Mexicans he is killed.

## ST. ELIZABETH

### Composer, List

This work was composed as an Oratorio by List with words by Otto Roguette in six tableaux. As an oratorio it has been given many times in Europe and America. As an opera it has had many performances in Europe. It was first given as an opera in New York by the Metropolitan Company in English, January, 1918.

The story is based on the life of Elizabeth, wife of Landgrave Ludwig of Hungary. She carries food to the poor in her scarf. He accuses her and when she opens the scarf it is full of roses. Ludwig goes to the Crusades and is killed. Knowing this his mother drives Elizabeth out into a storm. She dies and is transported into Heaven.

The story and its arrangement is unfitted for opera but the music has kept it alive as an oratorio.

## SHANEWIS OR THE ROBIN WOMAN

### Composer, Charles Wakefield Cadman

American Opera in two acts. Book by Nelle Richmond Eberhart. Produced for the first time, at the Metropolitan Opera, New York in March, 1918.

Shanewis is a beautiful Indian girl educated in music by her patroness, Mrs. Everton. We first see her in her patroness' southern California bungalow at the same time Mrs. Everton's daughter Amy has returned from college and a reception is held for the two girls. Lionel Rhodes, engaged to Amy, falls in love with Shanewis when he hears her Indian Songs. She promises to be his if he will join her on the reservation and if there he still loves her.

There is a fair at the Oklahoma reservation when Lionel arrives. Harjo, an Indian in love with Shanewis, gives her his proudest possession, a poisoned arrow. When Amy and her mother arrive Lionel is in a quandary as the Indian life does not, near at hand, seem so romantic as at a distance. Shanewis scorns him and throws away the arrow but Harjo picks it up and kills Lionel with it.

The opera is made up of original Indian airs which proved the composer's experience as a song writer. The critics gave it unanimous commendation.

## THE SECRET OF SUSANNA

**Composer, Ermanno Wolf-Ferrari**

Italian Comic Opera in one act. Book by Enrico Gollisciani. First produced in America by the Chicago Grand Opera Company.

There are only three in the cast, Count Gil, Countess Susanna, and Sante, an old servant who only acts in pantomime as she has no singing part.

The Count returns home unexpectedly and smells tobacco smoke in the rooms of his wife. He interrogates Sante, who denies that either she or her mistress smoke. The Count now jealous and suspicious is further excited when he smells smoke on the hair and clothing of Susanna when she comes to greet him. She tries to explain to him by asking him to be broad-minded, that other women do as she does and that he should not watch her too closely. In his anger he smashes things up and goes out. Susanna orders Sante to lock the door and puts things to rights and as this is done she smokes again to quiet her nerves.

Knocking is heard, the cigarette concealed and when Gil is finally admitted he is even more suspicious as he again



smells smoke and wonders at the delay in opening the door. He searches everywhere to find a man concealed. He goes away and Susanna again lights her cigarette. Gil rushes in through the window and learns the cause of all the mystery. They make up and the Count declares that they will smoke together. They light their cigarettes but in their joy permit them to go out. Sante comes in with a candle and offers them a light.

The little opera is so short, simple and altogether charming musically that it has been repeated many times.

## SUOR ANGELICA

Composer, Giacomo Puccini

Italian Opera in one act. Book by Gioachino Ferzано. A miracle story of the seventeenth century. First performed on any stage by the Metropolitan Opera Company, New York in December, 1918.

The book is dull. It is in no way relieved by any sense of mystery or any truly lofty expression nor does the music in any way compensate for the book.



## THE TAMING OF THE SHREW

“The Taming of the Shrew,” a comic opera in four acts, its libretto freely arranged by Joseph Widmann from the Shakespearian comedy of the same name, and with music by Hermann Goetz, was produced at Mannheim in 1872.

### CHARACTERS.

Baptista, a rich gentleman of Padua.

Katherine, }  
Bianca, } his daughters.

Hortensio, }  
Lucentio, } suitors to Bianca.

Petruchio, a gentleman of Verona.

Grumio, his servant.

A tailor.

A steward.

A housekeeper.

As in Shakespeare's play, Baptista has two daughters, one of them Katherine, the shrew, and the other the gentle Bianca. When the curtain rises before Baptista's house, the love-sick Lucentio is discovered, addressing a serenade to Bianca's window. His dulcet tones are rudely drowned by a tumult in the house, caused by the vixenish Katherine. The servants coming out, thoroughly tired of her berating, declare that surely the fiend himself inhabits the house. When the storm has subsided, Lucentio, coming back to finish his serenade, has a delightful interview with his lady-

love in which he is assured that she is not indifferent. They are interrupted by the arrival of an ancient beau, Hortensio, and his hired musicians, who play a serenade of his own composing. Lucentio is about actively to oppose the rival concert, when Baptista comes out of the house, very cross about having his rest disturbed with continual serenading, and reminds the suitors that there can be no hope for them until Katherine is safely wedded. Could any situation be more hopeless?

They depart in dejection and Hortensio meets the wealthy and gallant Petruchio of Verona, who has recently arrived in Padua. The two are old acquaintances and, in the course of the conversation, Petruchio laments the fact that he is rich and surrounded by sycophants and expresses a longing for the piquancy of having his will opposed.

Hortensio is at once reminded of Katherine, and recommends her for the purpose. Petruchio, drawing upon his memory, recalls her as a froward little girl he once met, who angrily escaped his kiss and ran away. His is a soul which loves to conquer opposition and he vows to wed this recalcitrant young lady. They are before her window, and looking up at it, he laughs quietly to himself and bids her,

Sleep soft, for but one short and passing season,  
For thee a battle waits.

The second act takes place on the next morning and introduces to us Katherine in her own boudoir. Reports of her shrewishness are found to be entirely correct. Petruchio secures Baptista's all-too-willing consent and goes bravely about the formidable business of wooing. He has up-hill work of it, especially as Katherine has that very morning renewed her resolution never by any act to merit being called "the weaker vessel" like the rest of her sex. She fairly rages against his terms of endearment, but he meets all her scorn with honeyed irony. It finally occurs to her that, for the first time, she has met a man whose will is as unbending as her own. He insists that by Monday they will be wedded and in her **fury she hethinks herself**

that perhaps she can best subdue him by marrying him and having him conveniently at hand. Promising to return to claim his gentle bride, he gaily departs for Venice.

In the third act, the taming process is seen to have begun even before the wedding. Petruchio makes Katherine submit to the humiliation of having to wait for her bridegroom. In fact, he is so long delayed that the guests depart thinking her a deserted bride and no one can really find heart to blame him for having repented his bargain. When tardy Petruchio does come, it is without the promised finery and gifts for the bride. He bustles through the ceremony and despite the pleas of everybody, the bride not excepted, he will not stay for the wedding-feast but hurries Katherine away to the country with him.

In the fourth act, Petruchio and Katherine are seen at their country home with the taming process being continued. They attempt to dine but Petruchio snatches away each dish before his hungry bride can taste it, under the pretext that the waiting-people have not well served them. A tailor comes from Paris with fascinating gowns and bonnets and Kate for a moment forgets that she is half-famished as she inspects them with true feminine delight. She buys and eagerly waits to try the effect upon Petruchio but he declares her choice ridiculous and bids her discard the garments at once. But a strange thing has happened to Katherine. She does not want to fight with this Petruchio. She wants to love him and have him love her and she so confesses. The opera ends as Baptista arrives with Bianca and Lucentio, who just have been married, to find Kate and Petruchio not scratching each other's eyes out, but making love in the conventional way.

The opera, which is truly charming, was the only product of the genius of a composer, whose early death cut short a career full of promise.

Among the numbers are Lucentio's serenade, "Haste ye, tones of love and longing;" Petruchio's song, "She is a wife for such a man created;" Katherine's song in the sec-

ond act, "I'll give myself to no man" and the quintet which closes the act.

In the third act are the love-songs of Lucentio and Hortensio, skilfully mingled with the giving of lessons to Bianca, and the music greeting the belated arrival of Petruchio. In the fourth act occur Katherine's confession "Of fighting I am wearying," and the love-duet of Katherine and Petruchio, "The silver moon invites."



## GIROFLE-GIROFLA

“Giroflé-Girofla” is an opera bouffe in three acts, its music by Charles Lecocq and text by Van Loo and Aterrier. It was first produced at the Théâtre des Fantaises Parisiennes, Brussels, March 21, 1874.

### CHARACTERS.

Don Bolero D'Alcarazas, a Spanish nobleman, father of the twin sisters.

Marasquin, son of Marasquin & Co.; betrothed to Giroflé.

Aurora, wife of Don Bolero.

Giroflé, }  
Girofla, } twin sisters.

Pedro.

Paquita.

The Pirate Chief.

The Godfather.

The Notary.

The Uncle.

The Page.

The Godmother.

Fernand.

Gusman.

A Lawyer.

Servants, pirates, bridesmaids, cousins, Moors.

The scene is laid in Spain in the last century. The story relates the pecuniary difficulties of Don Bolero, who

is governor of the province and possesses a variety of titles but no money. He is, in fact, badly in debt, owing 4,000,000 francs to Marasquin & Co., with no prospect of being able to pay it. His available assets consist of two daughters, twins, and so remarkably similar in appearance that they can be distinguished only by wearing scarfs of different color, one of blue and one of rose. These young ladies are of marriageable age and just when the family fortunes are at lowest ebb, their mother, Donna Aurora, who is a bit of a match-maker, betroths Giroflé to the heir of the house of Marasquin, and Girofla to Mburzouk, the Moorish chief, to whom Don Bolero is also in debt and who emphasizes his demands for payment with threats of death.

The curtain rises on the wedding-day of the twins. Marasquin comes first and is duly married to Giroflé, but before the arrival of the Moor a dreadful thing happens. Girofla is carried off by pirates and the parents are in despair at the thought of trying to appease her bridegroom. The mother again rises equal to the occasion and dispatches Admiral Matamoras in pursuit of the pirates. Giroflé then impersonates her sister and is married again, this time to the Moor. As they are waiting for the restoration of the stolen bride, Matamoras, who has been promised 10,000 piasters for his deed but who is doubtful of the paternal word in money matters, sends a message saying that he will proceed with the battle on receipt of cash. The cash is speedily collected and sent but the incident causes delay and Giroflé has a lively time posing as bride of two husbands during the interval. The situation is further complicated by the fact that she becomes intoxicated. The ingenious inventions of Don Bolero to account for the absence of the proper number of brides are remarkably amusing. Ultimately, everything is settled peaceably by the return of Giroflé's twin sister.

This merry opera, with its light and lively melodies of a rather higher standard than those of the usual opera bouffe, contains several favorites, among them being Paquita's

ballad, "When the day's finished and evening has come;" the pirates' chorus, "The neatest and completest;" the drinking song, "The Glistening Wine;" the duet, "O Pretty Girofla" and the chorus of wedding-guests, "It is the cannon."



## DIE FLEDERMAUS

"Die Fledermaus" or "The Bat," a comic operetta in three acts, the book by Haffner and Genée and music by Johann Strauss, was first performed in Vienna, in July, 1874. It is founded on "Le Revillon," by Meilhac and Halévy.

### CHARACTERS.

Von Eisenstein, a Baron.  
Alfred, a singing-master.  
Frosch, a court-uscher.  
Frank, a prison director.  
Dr. Blind, an attorney.  
Dr. Falke, a notary.  
Ivan, Prince Chamberlain.  
Ali Bey, an Egyptian.  
Murray, an American.  
Cancorney, a Marquis.  
Rosalinde, wife of Eisenstein.  
Prince Orlofsky.  
Adèle, Rosalinde's maid.  
Lord Middleton.  
Dancers and masqueraders.

Happy he, who can see  
Life is all a comedy.

sing the characters consistently in "The Bat," and they are faithful to their creed. The scene of this gay little adventure is laid in Germany in the last century. In Act I, we

are grieved to find that Herr von Eisenstein has been sentenced to eight days' imprisonment for contempt of court. His friend, Doctor Falke, who has been the victim of one of Von Eisenstein's practical jokes whereby after a masked ball he has had to walk home through the streets in broad daylight in the unusual guise of a bat or flittermouse, decides to settle the score. Accordingly, he persuades Von Eisenstein to ignore his sentence and attend with him the ball given by Prince Orlofsky, an eccentric young Russian with a penchant for ladies of the ballet. Falke also invites to the festivity Rosalinde, the Baron's wife and Adèle, her maid. After the departure of Von Eisenstein and Doctor Falke, Rosalinde receives a visit from a former admirer, Alfred, a music teacher. So much does he make himself at home that when the warden of the jail, which is fairly yawning for Von Eisenstein, calls for his prisoner, Alfred is mistaken for the husband. To put the matter in the best light possible, Alfred allows himself to be arrested, and is led off attired in Von Eisenstein's dressing-gown.

In Act II, the ball is in progress at Prince Orlofsky's house. Here are assembled all the dramatis personæ, except, for obvious reasons, Alfred. Von Eisenstein, Falke, Rosalinde, who is masked, Adèle and Frank, are all posing as others than themselves. Rosalinde has a desperate flirtation with her own husband and succeeds in relieving him of his watch. The ball is a great success but it comes to an untimely end when Rosalinde, whose identity is about to be discovered by her husband, makes the clock strike six and the revelers run away thinking the dawn has surprised them. In the morning, all the guests go to visit Frank at the jail and find that instead of being the Chevalier, as he has represented himself, he is a warden. Adèle, thinking him an important personage, has come to beg his influence in securing her master's forgiveness for having worn her mistress' dress at the ball. Frank unfortunately is still under the influence of the champagne he drank the night before, and his jailor, Frosch, also is intoxicated.



Von Eisenstein, coming to give himself up as a prisoner, is astonished to find that another, arrested at his residence as Rosalinde's husband, is serving his term. Alfred, who does not recognize him, confides the whole story to him and affairs become greatly complicated. Rosalinde's arrival further entangles matters until she confronts her husband with damaging evidence against him in the shape of his own watch and he is forced to be forgiving and so is forgiven.

While the libretto of "The Bat" may not be of remarkable value, the score is excellent. As usual, the waltz king indulges his love of dance-music and charming waltzes, czardas, polkas, romanzas and drinking songs abound.



## IL DEMONIO

"Il Demonio" or "The Demon," a lyric play in three acts, with music by Anton Rubinstein and text by Wiskowatov, after the Russian of Lermantoff, was produced in St. Petersburg, Jan. 25, 1875.

### CHARACTERS.

The Demon.  
Prince Gudal.  
Tamara, his daughter.  
Prince Sinodal, Tamara's fiancé.  
The Angel of Light.  
Servant to Sinodal.  
Tamara's Governess.  
Good and bad spirits, angels.

The scene is laid in Grusia in the Caucasus. The Demon has left the nether world and wanders about on earth in search of prey, impelled by his hatred of the Creator and all his works. When the curtain rises, the Demon is seen in the flashes of the storm, leaping about in fury. The evil spirits and the voices of the wind taunt each other in the darkness and a chorus of created things speak in fervent praise of Heaven. The demon is complaining of his ennui and raving of unprecedented deeds of evil, when approached by the Angel of Light, who in vain begs him to repent and seek the forgiveness of heaven.

In vivid contrast is the second tableau, which discloses Tamara, daughter of Prince Gudal, a maiden of transcendent beauty, making merry with her attendants. She is observed by the Demon, who, enchanted by her appearance, resolves to secure her for himself, despite the fact that he hears her speak of the early return of her adored bridegroom, Prince Sinodal. She feels the baneful influence of his presence even before she sees him. When alone for a moment, she catches a glimpse of him and hears him whisper that she shall be his queen and that all the world shall bow to her. Overwhelmed by astonishment and dismay, she flies to the castle.

The next scene shows a pass in the mountains of the Caucasus. The tinkling of bells announces the approaching caravan of the Prince Sinodal and his suite, who encamp for the night. The former chafes at the delay, which keeps him from his bride-to-be, and his old servant attempts to comfort him. Nevertheless, the usually courageous old servant is weighted down with foreboding, and rebukes the retainers, who sing and jest around the fires. Sinodal sings of the absent Tamara and of the joy anticipated for the morrow, and then falls asleep with the rest. They are surrounded by a band of marauding Tartars and Sinodal, though resisting bravely, is wounded and dies in the old servant's arms, after catching a glimpse of the Demon, who had decreed his death.

The second act is played in the castle of Prince Gudal, where the nuptial preparations are complete. As the household waits in festive garments to receive the bridegroom, his dead body is brought in upon a bier. The bitter sorrow of Tamara cannot be appeased, although the pitying father bids her seek consolation in Heaven. While frantic with grief, she hears the familiar seductive voice of the Demon assuring her that Sinodal, as the guest of heaven, has now forgotten her. The fiend's presence makes her fearful that she will not be strong enough to resist him and she begs to be allowed to enter a convent. Her father reluctantly

consents and prepares to seek vengeance in war upon the Tartars, the slayers of the prince and destroyer of his daughter's happiness.

In Act III, the interior of Tamara's cloister is seen. The old servant of Sinodal sits outside singing a Christian hymn and the Angel of Light guards the threshold. The Demon appears seeking Tamara and struggles with the Angel, who disputes his right to enter. At last he gains entrance and becomes visible to the maiden, whose dreams have been haunted with glimpses of him. He declares his overwhelming passion and invokes Tamara's love which alone can redeem him from his curse, promising to end his struggle with Heaven and tread in virtue's path forevermore. He argues in a score of ways and paints vividly the glories he can offer her as his queen. Tamara implores aid from on high but finally her strength gives out and she finds herself powerless to resist the Demon's embrace. At this the Angel of Light appears and she seeks refuge in his arms and sinks to death. There is a mighty clap of thunder and the nunnery falls in ruins, from the midst of which Tamara is seen carried by angels to Heaven.

In "The Demon," the most successful of Rubinstein's operas, a number of passages are notable. In the first act are the opening chorus of evil spirits and voices of nature; the Demon's aria, "Verhasste, Verfluchte Welt" ("Despised, accursed World"); Tamara's aria, "Ah! liebe Mädchen!" ("Ah! lovely maiden"); the Tartar chorus, "Stille, Stille, schleicht näher" ("Softly, softly"). In the second act are found the ballet music and the Demon's romanza, "Süßes Kind, du weinst vergebens" ("Dearest child, 'tis vain thy weeping"); while the third act contains the long duet between the Demon and Tamara.





## CARMEN

"Carmen," an opera in four acts with music by Georges Bizet and text by Meilhac and Halévy, was first produced at the Opéra Comique, Paris, March 3, 1875. It follows the story of Prosper Mérimée, bearing the same title.

### CHARACTERS.

Don Jose, a brigadier.

Escamillo, a toreador.

Il Dancaïro,        }  
Il Remendado,       } smugglers.

Zuniga, a captain.

Morales, a brigadier.

Carmen, a gypsy.

Michaela, a peasant girl.

Frasquita,        }  
Mercedes,         } gypsies, friends of Carmen.

Lillas Pastia, an innkeeper.

A guide, officers, dragoons, lads, cigar girls, gypsies,  
smugglers.

The scene is laid in Seville, that favorite spot of opera writers. The date is 1820. The curtain rises upon the public square, where Don José and his soldiers are idly awaiting the coming, at the noon hour, of the girls employed in the cigar-factory near by. The most bewitching of them all is the gay, fickle, handsome, unprincipled Carmen, who with an acacia flower in her mouth and a bouquet in her

bodice, strolls by apparently indifferent to her swarm of admirers. Seeing that Don José is thinking of another fair maid "with flowing hair and dress of blue," and is not mindful of her charms, she throws him a rose, and flits away. The coquetry is as effective as she hoped and it requires the appearance of the gentle Michaela, his own sweetheart, who comes to deliver a message and a kiss from his mother, to dispel the vision of her haunting eyes. Just as he is about to throw away the rose, he and his soldiers are summoned to the factory, where they find that Carmen, in a fit of passion, has stabbed one of the girls. She is arrested but opens up the battery of her charms again and Don José unties her hands and allows her to escape with the promise of meeting him that evening.

In the second act, she is found at the cabaret of Lillas Pastia near the ramparts, singing and dancing with gypsy friends and soldiers about her. Escamillo, a dashing toreador, comes in and Carmen at once finds in him a new admirer and one who especially appeals to her. Don José has been in prison for a month as punishment for having let her escape from arrest. His sentence ends tonight, however, and he comes direct to her. He grows jealous when she tells him of having danced for others but is content when she sings and dances for him alone. She tries to lure him to abandon his soldier life and to become a smuggler but he will not listen to her. His captain surprises him with Carmen, swords are drawn and there is nothing left for José to do but to join Carmen and her companions.

The third act opens in the haunt of the gypsies, who are also smugglers. Carmen has wearied of Don José, with his high ideas and his tiresome sensibility of conscience. She therefore welcomes the arrival of Escamillo with undisguised delight. Just as the rival suitors have been prevented from a duel by the gypsies, the gentle, forgiving Michaela comes with a message that Don José's mother is dying and, reluctant even then, he leaves the field to Escamillo.

The action of the last act takes place on the day of a bull-fight at Seville of which Escamillo, the toreador, is to be the hero. Carmen and all the gypsies have accepted his invitation to be present. Don José has come and hopes to make an effort to regain Carmen. In her festal attire she meets him but his prayers and his anguish do not move her and, with characteristic bravado, she tells him that it is only Escamillo who is lord of her affections. Maddened, he tries to seize her, but she escapes, throws his ring at him and rushes to the arena to greet his rival. Don José overtakes her and just as the people acclaim Escamillo the hero of the bull-fight he stabs her through the heart.

"Carmen's" predecessors from the hand of Bizet were all more or less failures and even with "Carmen" the composer did not live to taste the satisfaction of success, for the great favor into which the work came was only gradual and Bizet died three months after the initial presentation. Today, however, the opera has but few equals in popularity throughout the entire music world.

Among the most admired numbers are the overture; the cigarette girls' chorus; Carmen's Habanera (a genuine Spanish tune), "*L'amour est un oiseau rebelle*" ("Love like a wild bird"); the duet of Michaela and Don José, "*Ma mère, je la vois*" ("My mother now I see"); the seguidilla, "*Près des ramparts*" ("Down by the walls"), sung by Carmen; the stirring toreador song; the famed romanza for José, "*La fleur que tu m'avais jettée*" ("The flower which thou didst give me"); Carmen's "card-scene" aria which she sings, following the fortune-telling duet for Frasquita and Mercedes, and Michaela's aria, "*Je dis que rien*" ("I say that nothing shall deter me").

One recalls many melodies when this opera is brought to mind. The overture contains the most characteristic themes. It opens with a burst of rhythmic fanfare which we hear again at the bull-fight — the motif of the bully Escamillo. We also hear the theme of passion, which is Carmen's motif. Through-

out the opera the music is passionate and original, and though the story is very sombre, the Spanish atmosphere in music and libretto, as well as the attractive stage settings, draw to its performances large audiences. *Carmen* is rightly called Bizet's most popular as well as his best operatic work.

## THE QUEEN OF SHEBA

"The Queen of Sheba," a grand opera in four acts, was first presented in Vienna, March 10, 1875. Its text is by Mosenthal, and its music by Karl Goldmark.

### CHARACTERS.

King Solomon.

Baal-Hanan, steward of the palace.

Assad, Solomon's favorite.

High Priest.

Sulamith, the High Priest's daughter.

The Queen of Sheba.

Astaroth, slave of the Queen of Sheba.

Priests, Levites, singers, harpists, body-guards, women  
of the harem, dancers, people.

The libretto is founded on the Biblical mention of the visit of the Queen of Sheba to Solomon, but it must be added that the Old Testament account has been much embellished by the librettist. When the opera opens, a marriage is about to be splendidly celebrated in Solomon's palace in Jerusalem. It is that of Sulamith, the High Priest's daughter, who is to be united to Assad, favorite courtier of the King. Assad had been sent to conduct to the court the Queen of Sheba, who now with her retinue waits at the city's gate. Assad, however, is much dejected, for though he would be faithful, his thoughts constantly recur to a woman of transcendent beauty whom he

had seen while escorting the Queen. This woman, who was bathing in a pool in the forest, was a glorious creature, who discovering his presence, had come out of the water like a nymph, to wind her snowy arms about his neck. In his distress, he seeks the counsel of the King whose wisdom is indisputable and Solomon bids him marry his affianced one at once and then to pray to Heaven for peace.

Meantime, the Queen of Sheba appears with her attendants. She enters veiled, and followed by a procession of slaves and lovers, with Astaroth, her chief slave, next to her. When she frees her face from its covering, and stands forth in all her beauty, Assad sees again the goddess of the pool. The Queen makes no sign of his presence but his agitation is only too apparent. Solomon, noting it, reminds him that the morrow is his wedding-day. The Queen overhears these words and Assad discovers that her indifference is assumed, for she flashes a look at him eloquent with passion and yearning.

At night Astaroth summons Assad to the fountain in the courtyard, where the Queen meets him and completes his captivation. In the morning — his bridal morning — the priests come to conduct him to the altar and the Queen follows in dazzling apparel, bringing a golden cup filled with pearls for a wedding present. Assad, as he stands by Sulamith's side, while the voice of the High Priest is lifted to chant the nuptial ceremony, sees the Queen, and can no longer restrain himself. Casting away the marriage ring, he falls at her feet, crying aloud that she is his divinity. He is seized and condemned to death for profaning the temple.

The honor of the Queen's visit is now celebrated with a ballet and feast. Sulamith has pleaded for Assad's life and now the Queen tries with all her arts to influence Solomon to release him but the King is unmoved. In his wisdom, however, he realizes the Queen's baseness; his heart is softened to Assad and he lightens his sentence to exile in the desert. Thence the Queen follows him, but Assad only repulses her. Sulamith also seeks him in his desola-



tion, forgiving and ready to die with him. A simoom sweeps over the desert and they perish in each other's arms, while a mirage shows the Queen and her retinue journeying homeward.

"The Queen of Sheba," which established Goldmark's fame throughout the musical world, is particularly notable for the rich Oriental coloring of both its instrumental and vocal scores. The composer has made use of Hebrew melodies in the great Temple scenes and in many portions of the work has had recourse to intervals and progressions essentially Eastern. The result is a beauty in color and an unusualness in effect, which lend the opera distinctly original qualities and place its creator among the notable composers of the present time.

The chief numbers are the brilliant chorus with which the opera opens; Sulamith's bridal aria, "My Assad Returns;" Assad's recital of his seeing the nymph in the forest; the gorgeously colored music which accompanies the entrance of the Queen and her retinue; the Queen's aria, "Let me from the festal splendor," in which she voices her love for Assad and her jealous hatred of Sulamith; the remarkable song for Astaroth, one of the most strikingly Oriental and beautiful numbers in the entire score, with which she lures Assad to the garden; the duet of Assad and the Queen; the music accompanying the great scene in the Temple; the ballet music and the lament of Assad in the desert.



## THE GOLDEN CROSS

"The Golden Cross," an opera in two acts with music by Ignaz Brüll and text by H. S. Mosenthal, after the French comedy "La Croix d'Or," by Brazier and Melville, was first produced in Berlin, Dec. 22, 1875.

### CHARACTERS.

Gontran de L'Ancre, a young French nobleman.

Nicholas Pariset, owner of the mill and the inn.

Christina, his sister.

Theresa, his cousin and betrothed.

Bombardon, a sergeant.

Soldiers, peasants, village youths and maidens.

The story is laid in the little village of Melun, situated not far from Paris. It begins in 1812, at the time when Napoleon is preparing to lead his armies into Russia. Nicholas the innkeeper, or Colas as his friends call him, is about to be married to his pretty cousin Theresa. All arrangements have been made; the bride's friends have come to present the customary bouquets of rosemary and Christina has smothered a natural sisterly jealousy, roused by the thought of giving her brother to another woman. For, left orphans at an early age, and growing up in each other's care, they have meant much to each other and Christina has dismissed all lovers, preferring to stay with Colas. Even now she swears, quite as other maidens have done, that her

heart shall ever be proof against the little god of the bow and arrows. When everything is looking quite auspicious for the lovers, Bombardon, the recruiting officer, appears in the village and announces that a conscription is to be made among the young men available for military service. Colas' about-to-be-acquired responsibility as a husband unfortunately does not exempt him and the little circle is in despair.

Soon after Christina has made her ill-advised remarks about single blessedness, Bombardon and his military friend, Gontran de L'Ancre, approach the inn, singing of the wine with which they hope soon to refresh themselves. This leading to the kindred subject, woman, Gontran voices his conviction that any one who puts his trust in them will rue it. Theresa, left alone at the inn, finds an opportunity to rehearse her future role as landlady. The gallant Bombardon is openly enchanted by her bright eyes. Warmed by the wine she brings them, Gontran tells of his betrayal by a woman, who had sworn to be faithful to him, thus explaining his cynical attitude toward the sex. His first glimpse of Christina stirs him remarkably but he reminds himself to be on his guard.

Meantime, Christina is enduring agonies of mind, induced by visions of her dear brother Colas buried under the snow and ice of Russia. She hopes to contrive a way to save him from danger and the only possible solution seems to be a substitute, an alternative which money cannot buy. She remembers many rejected suitors who have given expression to their unbounded friendship and, meeting a number upon whom the conscription has not fallen, she promises to marry whomever will take her brother's place in the ranks and bring back to her, at the end of his service, the cross of gold which hangs on a ribbon about her neck. But the prize is not sufficient to tempt them into real danger and no one comes forward to claim the pledge. Colas is about to march away, perforce, when Bombardon announces that a substitute has offered himself and Christina promises solemnly to be true to the unknown.

A period of three years elapses before the second act. The curtain rises again on the mill and inn of Colas. A number of things have happened in this time, during all of which Christina has been true to her vow. Colas, upon a later conscription, has been forced to go to war, and has barely escaped with his life. His captain has found him wounded and has been carrying him off the field, when he himself is hit by a bullet, Colas being by this time able to return the compliment by saving him. This same young captain has been taken to the inn and nursed to convalescence by Christina, and, as frequently happens, patient and nurse have lost their hearts to each other. Nevertheless, believing it to be her duty to remain faithful to the possessor of the golden cross, Christina daily watches for his return. At last the captain declares his love for her and assures her that she may have no hesitation in accepting him, as it was he who was her brother's substitute. He explains that he has delayed his avowal, hoping to win her heart as well as her hand. The delighted Christina asks to see the pledge, but Gontran tells her that once when he thought himself fatally wounded he entrusted it to a comrade to bring back to her. Christina fancies it to be a ruse instigated by Colas and Theresa to make her accept the happiness within her reach and she sends the captain away hurt by her suspicions.

At this crisis, there comes down the hill by the inn as jauntily as a man may who has a wooden leg, a person whom no one recognizes as the one-time fine recruiting officer. His uniform is worn and ragged, his face is scarred and weather-beaten, his leg is gone at the knee, but the Cross of the Legion of Honor gleams brightly upon his breast. "Yes, children, thus it is that the Grand Army returns to France," he says gaily, but nevertheless he wipes a furtive tear from his eye. He talks jokingly with Colas and his wife and asks for Christina. It is he who has the golden cross and he reminds her of her promise. Her heart sinks but she resolves to keep her word and places her hand in his.

Then Bombardon hears Gontran's familiar but disconsolate voice and fairly falls upon him in his joy. In fact, he is a great deal happier to find an old friend than to win a bride. The matter is cleared to Christina's satisfaction and Bombardon gaily takes the couple, one on each arm, and followed by the rest sings joyously:

Rataplan! Tarara!  
Now peace reigns in the land.  
Capitulate the Grand Armée  
In hymen's sacred band.

"The Golden Cross," which is very popular in Germany and is an excellent example of the German comic opera, or singspiel, has among its most interesting numbers Christina's romanza, "Die Eltern starben frühe" ("My parents died long years ago"); a duet for Theresa and Christina, "Man soll's nicht schwören" ("One never should declare"); a duet for Bombardon and Gontran, "Halt, Front, Gewehr bei Fuss" ("Halt! Front! Attention give!"); Gontran's song, "Jugendglück, Jugendtraum" ("Joy of Youth, Dream of Youth"); the delightfully stirring rataplan song of Bombardon; the duet of Theresa and Nicholas, "Schau, schau, mein Männchen" ("See, see, my hubby"); Gontran's romanza, "Nein, nein ich will ihr Herz nicht zwingen" ("No, no, not force can make her love me"); the supper-table quaret; the love duet for Christina and Gontran, "Darf ich's glauben" ("Dare I think then"), and Bombardon's song, "Wie anders war es" ("How different then").



## FATINITZA

Fatinitza, a comic opera in three acts with music by Franz von Suppé and text by Zell and Genée, was first produced in Vienna, Jan. 5, 1876.

### CHARACTERS.

Count Timofey Gavrilovitch Kantchukoff, a Russian general.

Princess Lydia Imanovna, his niece.

Izzet Pasha, Governor of the Turkish fortress at Rustchuk.

Captain Vasil Staravieff.

Lieutenant Osipp Safonoff.

|            |   |         |
|------------|---|---------|
| Ivan,      | } | cadets. |
| Nikiphar,  |   |         |
| Fedor,     |   |         |
| Dimitri,   |   |         |
| Wasili,    |   |         |
| Michaloff. |   |         |
| Casimir,   |   |         |
| Gregor,    |   |         |

Steipann, a sergeant.

Vladimir Samoiloff, a lieutenant of a Circassian cavalry regiment.

Julian Hardy, the special war correspondent of the "New York Herald."

Hassan Bey, leader of a squad of Bashi-Bazouks.

|           |   |                     |
|-----------|---|---------------------|
| Besika,   | } | wives of the Pasha. |
| Diona,    |   |                     |
| Zuleika,  |   |                     |
| Nürsidah, |   |                     |

Mustapha, guardian of the harem.

Vuika, a Bulgarian.

Hanna, his wife.

A Cossack, a military cook.

The opera opens in a Russian camp on the lower Danube. Vladimir, a Circassian cavalry lieutenant, is wakened from his dream of Lydia, a girl whom he has met but whose surname he does not know, and is ordered to act as the officer of the day. He is young, good-looking and very popular with the regiment and the men are soon chaffing him about his conquests. The story comes out that while recently masquerading as a girl and calling himself Fatinitza he has met Count Timofey Kantchukoff, the Russian general, who has fallen violently in love with him. As the soldiers make merry, there is brought into the camp, as a spy, one Julian Hardy, an American war correspondent, in whom is combined newspaper enterprise, much fun and good nature and a gift for extricating his friends from dilemmas.

The monotony of camp life is beginning to pall upon the lively fellows and Vladimir's recountal of his success in feminine attire suggests amateur theatricals, which are speedily arranged, with the fair Fatinitza as leading lady. While the company has retired to dress for rehearsal, General Kantchukoff arrives unexpectedly and the first object of his displeasure is the journalist, who escapes punishment by means of his passport and his ready tongue. Other actors stroll in fantastically dressed but the appearance of Fatinitza, the old bachelor's first and only love, diverts his wrath from them. In order to be left alone with her, the General orders the men off to drill but Vladimir, who has been drinking allash, is coy about receiving the kiss of betrothal. The love-making is interrupted by the arrival of the General's niece, the Princess Lydia, whose incipient affair with Vladimir has caused him to be transferred to the outposts by her wary relative. Vladimir, who learns his sweetheart's rank for the first time, is fearful lest

the lady may penetrate his disguise, but the resourceful Hardy smooths over the remarkable resemblance by explaining that Fatinitza is the sister of the young man Lydia has seen and loved. Lydia naturally is much interested in the girl and when the General commends his sweetheart to her, she offers to share her sleigh with her. Scarcely has the General left to inspect his troops when the camp is surprised by a band of Bashi-Bazouks, who capture the Princess, Vladimir and Hardy, the last being left to arrange a ransom. The doting General will not allow the troops to be fired upon lest they hit Fatinitza.

The second act shifts to the harem of Izzet Pasha, where his four wives are discovered deftly applying cosmetics. When the lord and master arrives, they quarrel for his kiss, but he insists that "order must be maintained even in a harem." His information that he is about to increase their number to five, by the addition of a beautiful Christian maiden captured by Hassan Bey, is received with disapproval. As he is cleverly reconciling his boasted reform sentiments with this course, Vladimir, still in woman's attire, is brought in with Lydia. The captives soon are cheered by the arrival of Hardy and the Russian sergeant Steipann to arrange for their release. The Pasha announces himself as ready to give up the lovely Fatinitza, but is determined to keep Lydia. Steipann is despatched to carry the Pasha's terms to the General and is also intrusted with a secret message from Julian telling him how he can surprise the Turks with his army. Vladimir reveals the secret of his true sex to the quartet of wives and they are happy to aid in his escape and especially in that of their rival, Lydia. Meantime, the Pasha and Hardy are "getting on" famously and the host provides elaborate entertainment, which includes a Turkish shadow pantomime. While this is in progress, the Russian army comes successfully to the rescue.

The third act takes place in the General's summer palace at Odessa, where Lydia and the four wives of her

former captor are discovered. Lydia declares spiritedly that she will not marry a certain "ancient ruin," i. e., a crippled old friend that her uncle has picked out for her. Hardy brings in the favored Vladimir and so adroitly smooths matters over, that the testy old General himself directs the wedding procession into the church. The old fellow, who has been ever in quest of his lost Fatinitza, is overjoyed to hear that his agents have at last found her but his joy is changed to disgust when a veiled negress bearing that name is brought in. The conspirators terminate his only love-affair by having conveyed to him a letter which leads him to believe that the real Fatinitza has died of grief over her separation from him. The General blesses the union of his niece and the brother of his faithful love and all ends as comfortably as possible.

The principal numbers of this popular light opera are in the first act, called "At the Outposts." They are Vladimir's song, "Lost is the dream that bound me;" the reporter's descriptive song, "With my note-book in my hands;" the General's pompous expression as he enters, "Thousand fifes! and drums and cannon!" Lydia's sleighing-song; the chorus of Bashi-Bazouks "Now up. away, no sound betray." In the second or "Kismet" act the principal numbers are the primping chorus in the harem; the duet of Vladimir and Lydia, "I fear to think what is her destiny;" the Kismet duet, by Pasha and the reporter; Hardy's song, "My Native Land" and the effective bell sextet. In the last act, called "Chimes of Peace" the most conspicuous numbers are Lydia's "Bell aria" and the trio of Vladimir, Lydia and Hardy.

## LA GIOCONDA

"La Gioconda" is a grand opera in four acts, the words by Arrigo Boito and the music by Amilcare Ponchielli. It is an adaption of Victor Hugo's drama, "Angelo," and was first presented at La Scala, Milan, April 8, 1876.

### CHARACTERS.

La Gioconda, a ballad singer.

La Cieca, her blind mother.

Laura, wife of Alvise.

Barnabà, a spy of the Inquisition.

Alvise Badoero, one of the heads of the State Inquisition.

Zuane, a boatman.

Enzo, a Genoese Noble.

Isepo, a public letter-writer.

A pilot, monks, senators, sailors, shipwrights, ladies,  
gentlemen, populace, masquers.

The action takes place in Venice in the Seventeenth Century. When the opera opens there is shown the courtyard of the ducal palace, decorated in honor of a regatta and filled with people in holiday attire. Among them is a gay, light-hearted street-singer, La Gioconda, who brings her blind mother, La Cieca, to her accustomed seat near the church. She is observed by Barnabà, who makes some advances and is repulsed by the girl. Undaunted, he plots to get the mother into his power, thereby securing the daughter. He tells Zuane, who has been unsuccessful in

the boat-race, that his defeat has been caused by the evil influence of La Cieca, who is a witch. The report spreads and the populace demands her death. Enzo arrives opportunely to protect her, and to quiet the mob. The grateful daughter is already in love with Enzo, whom she believes to be a mercantile captain. Alvise and Laura now come upon the scene and La Cieca is freed by the intercession of the latter, who receives the rosary of the blind woman in token of her gratitude.

Laura, who still loves Enzo, her former lover, notwithstanding her recent marriage to Alvise, exchanges many eloquent glances and at last a word with him, watched by Barnaba. He manages to whisper to Enzo that Laura will be on board the ship *Hecate* at nightfall during her husband's visit to the Council but he is overheard by La Gioconda. Barnaba then hastens to send a message to Alvise warning him that his wife is about to elope.

We next meet the characters on Enzo's vessel. The sailors are carousing and Barnaba and his fellow spy, Isepo, the public letter-writer, are disguised as fishermen. Laura joins Enzo on board and they decide to sail during the night. When Enzo goes below to complete his preparations, La Gioconda creeps upon Laura to slay her but, when the latter holds up the crucifix in appeal, the ballad singer remembers that it was this woman who had aided her mother. She resolves on giving tangible proof of her gratitude. She gives her masque to Laura and, summoning a boat, sends her away before the arrival of her husband.

Alvise determines to kill Laura the following night. He gives her a vial of poison to drink but during his momentary absence from the room, La Gioconda, who is aware of his purpose, rushes in and administers to the wife a powerful narcotic, emptying the flask of the poison. When he returns Laura is unconscious and Alvise believes that his revenge is complete.

The scene then changes to a grand fête, where Alvise is among the revelers. Barnaba drags in his victim, La



Cieca, whom he has found in one of the reserved apartments, praying for "her who is just dead." The guests are horrified but Alvisè laughs. Enzo, who has heard that Laura has been killed, denounces Alvisè and is seized by the guard. Gioconda promises Barnaba to be his if he will save Enzo, and he agrees. Alvisè opens the curtains of Laura's chamber and shows her stretched upon her bier, vowing that he has taken her life to avenge his outraged honor.

In the last act, Laura wakes at last to call Enzo's name. She and her freed lover escape in a boat provided by the street-singer. Left alone, La Gioconda remembers her compact with Barnaba and resolves to fly. As she is praying to the Virgin for deliverance from her fate, he overhears her from the half open door. When he confronts her, she smiles and tells him that she will keep her word but she must array herself to do him honor; and, while he waits, delighted, she seizes a dagger and stabs herself, saying, "I have sworn to be thine. Take me, I am thine."

"La Gioconda" met with success and had in Italy one of the greatest runs known in Italian opera history.

Among the famous numbers in the opera are La Cieca's song in the first act, "Voce di donna o d'angelo" ("Voice of Woman or of Angel fair"); Enzo's passionate romanza, "Cièlo e mar" ("Heaven and Sea"); the finale to the third act, the widely-known ballet, "The Hours" and, in the fifth act, as Gioconda plans to escape from Barnaba by death, her song, "Per te voglio ornare" ("For thee fain I'd prepare").



## DER RING DES NIBELUNGEN

"Der Ring des Nibelungen" or "The Ring of the Nibelung" is the vastest achievement in the history of opera. The composition of this mighty work covered a long period of time, a period which included the years of Richard Wagner's prime. The subject suggested itself in 1848, just after the completion of "Tannhäuser," and, as usual, the conflicting claims of history and legend presented themselves. As usual, however, legend won the decision, for the story of Frederick Barbarossa and his deeds, which long occupied Wagner's thought, was discarded in favor of that of Siegfried of the Nibelungen myths. The source from which the dramas were drawn may be traced back through devious ways to the old Norse Sagas, principally to that division known as the Eddas, which took a later form in the "Nibelungen Lied," the national epic of Germany. As in previous works, Wagner seized upon a somewhat chaotic substance and invested it with the form and life of his own genius.

Wagner's original idea was by no means the monumental affair which the "Ring of the Nibelung" ultimately proved to be, for the work grew in scope, and changed in design under his hands. He began with the "Death of Siegfried," incidents and material now contained in the "Dusk of the Gods," but soon discovered that to make

clear and effective the dramatic conditions and events leading up to the passing of his hero, a single drama would not suffice. He therefore planned the play dealing with the birth and life of the young Siegfried of the trilogy and, finding that still further explanatory material was desirable, decided upon "The Valkyrie" and, as introduction to the whole, fashioned "The Rhinegold." The trilogy was written backwards, therefore, so far as sequence of its different parts is concerned. In 1853, the great dramatic poem was completed and ten years later it was published as a literary product.

The work on the score was interrupted in 1857, for the composition of "Tristan and Isolde," done both for pecuniary reasons and to preserve the composer's connection with the stage. Between the years of 1861 and 1867, he frequently turned from his main scheme for the composition of "The Mastersingers."

Prior to the completion of the trilogy and somewhat against Wagner's personal inclinations, there were presented in Munich two of its separate parts, "The Rhinegold," in 1869 and "The Valkyrie" in 1870. "Siegfried" and "The Dusk of the Gods," however, were not seen until the performance of the entire work in August, 1876, at the opening of the Bayreuth Theatre.

The Nibelung trilogy includes plays for three days and a prior evening. The four dramas are in order of sequence, "The Rhinegold," "The Valkyrie," "Siegfried" and "The Dusk of the Gods." Together, they form a single great tragedy. This mighty work illustrates Wagner's dramatic and musical theories, his principal dramatic theory being the delineation of the "universal and eternal aspects" of human life by means of prototypes, his leading musical theory being the employment of the guiding theme, a system by which each of the principal factors of the opera is represented by a musical equivalent. The leading characters, influences and situations each have their own accom-

panying musical phrase, expressing them as vividly and appropriately as it is possible for tone to do.

There are over eighty guiding motives of this kind in the Ring. Each one consists of a short musical phrase and in each instance the phrase is so individual and characteristic that it is instantly recognizable. Belonging as it does to a clearly defined person, emotion or object, the motive becomes a tonal guide and to hear it is to have that for which it stands instantly suggested to the mind. It is evident that to be familiar with the motives increases many fold the interest and clearness of the opera. For instance, a character may fawn upon a companion and under his blandishments is lurking a desire for the other's destruction. The guiding motives allow us to look beneath the hypocrisy and to recognize the evil that is in the heart as well as the smile that is on the lips. The motives do not necessarily appear at the introduction of the character or idea but may hint of them long before they enter actively into the drama and may reappear whenever thought of them is suggested by the situation. Neither do they always retain the same exact musical form. The general tonal sequence and outline are preserved, so that the motive is recognizable but by a wondrously skilful handling of the phrase, by changing the harmony or the rhythm, varying but related conditions and emotions are linked together musically so that the orchestra's utterance becomes a tonal commentary and explanation, making clear all that is taking place in the drama. The sword motive, which occurs repeatedly in the trilogy, may be mentioned as an example of the employment of the guiding phrase to express merely a thought. The sword does not come materially into the action until the last scene of the first act of "The Valkyrie," when Sieglinde draws Siegmund's attention to the weapon left in the ash-tree by Wotan, yet this motive or phrase of seven notes is heard in "The Rhinegold," when the gods pass in procession to Walhalla and when Wotan ponders on the strife which the Ring has begotten

and on the need of defense arising therefrom. Into his mind flashes the thought of the sword, by the placing of which in the hand of some free-willed agent he hopes to avert the downfall of the gods which Erda has predicted. Energetically and hopefully there comes ringing out from the orchestra the motive of the sword and, to the informed listener, the thought that passes through the mind of the god is made instantly clear.



## DAS RHEINGOLD

The action of "Das Rheingold" or "The Rhine-gold" begins in the depths of the Rhine, the scene showing the rock caverns of the river and the entire stage seeming to be filled with water.

### CHARACTERS.

|                       |   |                      |
|-----------------------|---|----------------------|
| Wotan,                | } | gods.                |
| Donner,               |   |                      |
| Froh,                 |   |                      |
| Loki,                 |   |                      |
| Fafner,               | } | giants.              |
| Fasolt,               |   |                      |
| Alberich, a Nibelung. |   |                      |
| Mimi, a Nibelung.     |   |                      |
| Fricka,               | } | goddesses.           |
| Freya,                |   |                      |
| Erda,                 |   |                      |
| Wellgunda,            | } | nymphs of the Rhine. |
| Woglinda,             |   |                      |
| Flosshilda,           |   |                      |
| Nibelungs.            |   |                      |

Upon a peak lifting its head from the river's bed gleams the Rhinegold, while about it gracefully swim its guardians, the three beautiful Rhine maidens, Wellgunda, Woglinda and Flosshilda, daughters of the god of the river. Soon there appears an unprepossessing spectator of their joyous play, Alberich, the Prince of the Nibelungs, a race of

dwarfs sprung "from the womb of night and death" who have their dwelling in the caves of the earth. He feasts with greedy eyes upon the charms of the nymphs and, growing bold, tries to pursue them through the water. Thoroughly enjoying the sport, they mock him with smiles and blandishment but always evade the clasp of their misshapen admirer just as he thinks to catch one of them. At last, when impotent with rage from his fruitless clambering over the slimy rocks of the river bed, his attention suddenly is diverted by an illumination of the waters from the glow of the Rhinegold, now lighted by the rays of the rising sun. The maidens hail their golden treasure with rapturous delight, singing as they swim about it:

Rhinegold;

Glittering joy!

Thou laughest in radiance rare!

Incautiously, they reveal the magic property of the gold, which their father has warned them a dwarf such as this will seek to wrest from their keeping. They tell Alberich that whoever shall shape a ring from the Rhinegold shall gain the kingdom of the whole world and shall possess measureless might. But to this dazzling information they add the condition that he who would gain this puissance must renounce forever the joys of love. Alberich after a moment's consideration of the price, clambers up the peak, exclaims

Hear me, ye floods!

Love I renounce forever

and, wrenching the gold from the pinnacle of rock, vanishes with it and its light to the underworld, while the Rhine maidens lament their loss in the darkness.

The gloom gradually is dissipated and instead of the river bed is seen a valley through which the Rhine is flowing. The stream is overlooked by a grassy plateau, whereon lie sleeping Wotan, king of the gods, and his consort Fricka. As they awake they turn to gaze at the stately walls of the new palace, Walhalla, which rises on

a height on the opposite bank and which has been built by the giants Fafner and Fasolt to insure for Wotan the sovereignty of the world. Fricka's pride in its splendor is soon lost, however, for she remembers the fee the giants have exacted for their labor, nothing less than the beautiful goddess Freya, keeper of the golden apples, from which sustenance the gods derive their youth and strength. Upbraided by his wife for rashly having promised such a fee, Wotan expresses a hope that with the aid of Loki, the god of fire, who, like that flickering treacherous element, is a trickster, he may evade a payment which will deprive the world of its beauty, light, and sweetness. As they speak, the terror-stricken Freya rushes in, pursued by the giants. She implores Wotan to save her and summons to her protection her brothers, Donner and Froh, the gods of thunder and sunshine. But even their presence does not abash the giants, who are determined to obtain their reward.

The tense situation is relieved by the arrival of Loki, whose delay has been caused by his having wandered far throughout the world in his search for something sufficiently alluring to take the place of Freya. He has learned of nothing save the enchanted gold whose theft the Rhine daughters have reported to him. The giants listen eagerly to the tale of Alberich's possession and of the marvelous power he is able to exert through it, not only over his own race but over all the earth. They consent to accept this gold instead of Freya, if before nightfall Wotan and Loki can obtain it for them. They depart but carry with them the shrieking goddess as an hostage. The absence of the guardian of the sacred apples makes the gods grow visibly old and gray and Wotan, observing the appalling change in everyone about him, resolves to gain possession of the gold, be the price what it may.

Wotan and Loki start for the underworld. The scene gradually changes and they soon are discovered descending into the domain of the Nibelungs, ruled by Alberich.

Mimi, Alberich's slave-brother, has fashioned for him the ring and it has not disappointed in its endowment. With all vestiges of love now banished from his heart, he thinks only of oppressing his people and piling up gold for himself. Mimi has been forced also to make from the Rhinegold a Tarnhelm or helmet, which is to give either invisibility or any form desired to the wearer. This too has proven a success and, to thank the forger for his work, Alberich becomes invisible and lashes him with a whip. The gods find Mimi writhing in agony, and craftily draw from him the story of the ring. As they speak, the dwarf-ruler appears, driving before him hosts of serfs, who bear loads of gold plate and jewelry. The magic of the ring gives him insight into the real object of the visit of Wotan and Loki but he feels so secure in his new power that he defies even the gods. Finally, he is beguiled by Loki into displaying the qualities of the Tarnhelm and changes himself first into a huge serpent and then into a toad. While under the second transformation, Wotan places his foot upon him, Loki seizes the helmet and together they convey him, restored to human form, to the upper air. Having dragged their prisoner to the mountain top, Wotan commands him to summon his dwarfs and have them fetch the treasure from Nibelheim. Alberich reluctantly obeys but is furious to find himself compelled to add the Tarnhelm to the treasure that his serfs pile up. He hopes to keep the ring, however, but even this is demanded and forced to yield it up, he in his rage hurls with it a dreadful accompanying curse, declaring that destruction ever shall come to the one who wears it.

Alberich is released and Fricka, Donner and Froh appear, followed closely by Fasolt and Fafner and the weeping Freya. The giants declare that only gold enough entirely to screen the goddess can buy her back. When all the horde is piled about her and even the magic helmet has been added they discover still a chink through which

can be caught a glimpse of Freya's golden hair and Wotan is forced to sacrifice the ring. This he refuses to do until Erda, the earth goddess and the mother of the fates, rises from the ground to tell him that to keep it means ruin.

Three daughters, norns of fate,  
Were born to me, ere the world began;  
By these was I called to counsel thee;  
The direst danger, day of gloom,  
Dawns for all the gods;  
Hence I warn thee, beware the ring!

The released Freya embraces her kin, who now are dowered once more with the rose of youth. The inevitable evil of the ring begins to exert its power, however. The giants quarrel over the division of the gold and Fafner slays his brother and departs, carrying the whole treasure. As Wotan broods over the baleful curse which has entered the world, heavy haze and mist settle over the river and castle. Thor, the god of thunder, compels the storm elements to obey him and, when lightning and thunder-peals have cleared the air, a shimmering rainbow is seen bridging the space between the valley and Walhalla. Wotan giving his hand to Fricka, invites the gods and goddesses to follow him to their new home. As they advance, a celestial procession across the shining bridge, the lament of the Rhine daughters over the stolen gold rises to their ears from far below. Wotan questions Loki as to what means this sound and, on being told, commands that it cease. Loki mockingly calls to the Rhine maidens, bidding them forget the loss of their shining gold and sun themselves in the splendor of the gods. The lament continues as the gods enter Walhalla.

"The Rhinegold" is the prologue to the great Nibelungen trilogy and is the key to all which follows. Many of the characters which figure in the later action are introduced. In it, the sin of the king of the gods, i. e., the breaking of the contract with the giants and his coveting and securing by force the ring, which is the symbol of

earthly power, is committed. The consequences of this sin make up the action of the ensuing dramas. Wotan, not Siegfried, is the true hero of the trilogy and the real plot is concerned with his efforts to escape the retribution which inevitably must follow wrong-doing. It must be remembered that the gods of Teutonic mythology are not immortal. Streatfield says, "Behind Walhalla towers the gigantic figure of Fate, whose reign is eternal. The gods rule for a limited time, subject to its decrees. This ever-present idea of inexorable doom is the guiding idea of Wagner's great tragedy. Against the inevitable the gods plot and scheme in vain."

As yet no human interest has been engendered, however, for the world to which we are introduced is one of mystery, dealing with naught save gods, giants, dwarfs and nixies.



## DIE WALKÜRE

With "Die Walküre" or "The Valkyrie" the human interest of the cycle begins. As a spectacle, the drama is picturesque and splendid. The music is a wonderful fabric of guiding themes, so expressive that the auditor familiar with them could follow the complete development of the story, without reference to the libretto.

### CHARACTERS.

Siegmund.

Hunding.

Wotan.

Sieglinde.

Brunnhilde.

Fricka.

The eight Valkyries.

There is much that happens between the close of "The Rhinegold" and the opening of the trilogy proper in "The Valkyrie." Wotan, dwelling in Walhalla, has brooded long over Erda's prophecy and his contact with the curse of the ring which has fallen upon the world has engendered in him the lust for power. As Fafner has secured the gold by just contract, Wotan himself cannot recover it. It must be regained by some independent agent acting of its own free will. Wotan descends into the domain of the earth goddess to consult her whose

wisdom enables her to know everything and there he woos her so successfully that she accepts him as her spouse. To the union are born nine daughters, the Valkyries, who are to assist him in the work the mother predicts for him. He has waved his spear over the earth and unending war and strife have been kindled. It is the mission of the Valkyries to ride forth each day upon flying horses and to choose and carry to Walhalla the bravest of the slain. In their celestial dwelling-place, these revived heroes regale themselves upon boar heads and mead, drunk from the skulls of their enemies, and keep themselves ready to defend Walhalla from the Nibelungs should the need arise. Fafner, meantime, has changed himself into a dragon, the better to guard the ring. Wotan resolves to breed a race of heroes who shall be able to win it from the monster. To this end, he visits the earth in the guise of the man Volsé and unites himself to a mortal woman, who bears him the splendid Volsung twins, Siegmund and Sieglinde.

While the children are still young, the savage hunter, Hunding, discovers their hut, which he burns, killing the mother and carrying off the daughter. Volsé and Siegmund, returning to find this demolition, swear an oath of vengeance upon their enemy. When Siegmund has grown to manhood, his father suddenly disappears, leaving behind only a wolf skin, and the youth is forced to fight alone against the foes which surround him. While one day defending a maiden, he is overpowered by numbers and, losing his sword, is forced to take refuge in a hut. It is here that the action of "The Valkyrie" begins.

It is Hunding's hut where Sieglinde dwells, for much against her will the cruel hunter has forced her to become his wife. She is startled when, while the storm rages without, a disheveled stranger staggers in and falls exhausted before the fire.

Sieglinde brings the intruder food and drink and the two instantly are drawn toward each other by the power of some strange attraction. Hunding enters and, from

Siegmund's recital of his story, he discerns in him his mortal foe. Restrained by the sacred traditions of hospitality, he informs his guest that he will be safe until the morrow, but that at dawn he must be ready to fight for his life. Siegmund, left alone, bemoans the loss of his sword but finally remembers his father's promise that in the hour of the greatest need a weapon would be found. Soon Sieglinde, who has drugged her husband's night draught, comes to urge the guest to fly. She points out to him the ash-tree which supports the dwelling and shows him a sword embedded in its trunk. She relates how, on the day that made her an unwilling bride, an unbidden guest strode in and, glancing at her, thrust a sword deep into the trunk of the tree saying that to him who could draw it forth, it should belong. Many guests had come and gone since then, many had tried to loosen the weapon and had failed. Siegmund, feeling his dire necessity for means of defense on the morrow, seizes the hilt and, with a mighty tug, draws forth the sword to which he gives the name of Nothung or Needful. The brother and sister, who now recognize their relationship, fall into each other's arms, knit by a closer and more passionate tie.

The storm has passed and the light of the springtime moon pours its benediction upon the two, who in rapture plight their strange troth, Siegmund singing

Bride and sister

Be to thy brother,

Thereby to cherish the Volsung name.

The next act is laid in a wild mountainous pass where the armored Wotan is discovered conversing with his favorite Brunnhilde, the leader of the Valkyries. He tells her of the conflict which is soon to take place between Siegmund and Hunding and bids her, by means of her protection, throw the victory to Siegmund. As Brunnhilde departs on her errand, Fricka, the goddess of wedlock, whose feelings have been outraged by the unnatural union of the Volsung twins, appears in her chariot drawn

by rams. There follows a long altercation but finally the lordly Wotan is compelled by the wifely remonstrances to reverse his decree of victory. Hunding, the wronged husband, shall triumph. Brunnhilde, whose warlike cry has been echoing in the mountains, is recalled and entrusted with the new orders, which the sorrowing Wotan gives though knowing that if Siegmund is destroyed he himself never shall be freed from the curse of the ring. To Brunnhilde he confides his sore distress over having his scheme to avert destruction thus foiled.

Siegmund and Sieglinde appear fleeing from the wrath of Hunding. Foreboding has entered into the soul of Sieglinde and, overcome with sorrow and exhaustion, she falls senseless into her brother-husband's arms. As Siegmund attempts to kiss her back to consciousness, the stern Brunnhilde appears to warn him that his hour is near and that soon he shall go to join the heroes in Walhalla. He protests that he will relinquish that joy rather than be separated from Sieglinde, at which the Valkyrie inquires

So careless art thou  
Of heavenly rapture?  
One weak woman  
To thee is all.

Rather than leave Sieglinde to some unknown fate, he lifts his sword to slay her with his own hand, when Brunnhilde, deeply touched, relents and tells him that in defiance of her father's command, her shield shall be for his defense. Even now Hunding's horn is heard and Siegmund rushes to the encounter. The combatants meet in the midst of the din of thunder which announces the coming of Wotan. Brunnhilde hovers over Siegmund to ward off the force of Hunding's blows and, just as the victory is to be the Volsung's, Wotan, who has arrived in the fury of the storm, thrusts his spear between the two warriors. Siegmund's sword is splintered upon it and Hunding strikes him dead. But the hunter has not long to celebrate his triumph, for Wotan slays him with an

accusing look. Brunnhilde collects the fragments of Siegmund's sword and escapes bearing the fainting Sieglinde with her upon her horse.

The third act is upon the summit of a rocky hill capped with fir-trees. Riding through the storm-clouds upon their winged steeds come, one by one, the eight Valkyries in full armor, some with dead warriors hanging from their saddles. The sound of their martial shouts fills the air. Last of all arrives Brunnhilde, carrying the wretched Sieglinde. The woman pleads for death but is entreated by her protector to live for the sake of Siegfried, the son that she is to bear, who shall be the greatest hero of the world.

Brunnhilde bestows upon her the fragments of Siegmund's sword and bids her escape to the tangled forest where Fafner the dragon watches over his Ring and whither Wotan dares not go. The voice of the angry god is heard even now in the midst of the thunder and, as he rushes in, he commands the trembling Brunnhilde to stand forth from among her sisters who try to conceal her. She is to hear the penalty imposed for her disobedience. For failing in her duty, she shall be banished from the valorous sisterhood, and may never hope to see Walhalla again. Nor is this all. She shall be changed from her high estate to mere mortality, shall be mastered by a man and be but a housewife. To this end she shall be thrown into a deep sleep and shall lie upon the mountain top, the prey of the first man who comes to waken her. Her tears and passionate entreaties wring from Wotan only the promise that in order that no one but a hero may win her she may be encircled while asleep by a wall of magic fire.

Wotan presses a tender kiss upon the eyes of his beloved daughter and, as her godhood slips away and slumber comes upon her, he places her gently upon the grassy slope, adjusts her helmet and spear and lays her shield over her for protection. Then calling upon Loki,



he bids him surround her with fire. As the god disappears, the flames leap up about Brunnhilde who is to lie here in slumber until her hero shall come to waken her.

Among the great moments in this, the most popular of the four parts of the cycle, are the prelude, which depicts the tumult of the thunder-storm; Siegmund's spring song, one of the loveliest of the Wagnerian melodies, beginning

No one went  
Yet some one came,  
See how the spring smiles in the hall,

and Sieglinde's rapturous response,

Thou art the spring,  
For whom I lay longing  
And fasting through the winter's frost.

The ride of the Valkyries; Wotan's farewell to Brunnhilde; and the concluding magic fire scene are also well known numbers.



## SIEGFRIED

"Siegfried" has been called the scherzo of the great Nibelungen symphony. To the tragedy and defeat of "The Valkyrie," with its thunder and war-cry and rushing flames, succeed peace and serenity with the young laughter of the innocent boy and the singing of the forest birds. It is a veritable pæan of youth and love and courage.

### CHARACTERS.

Siegfried.

Mimi.

Wotan, The Wanderer.

Alberich.

Fafner.

Erda.

Brunnhilde.

After the close of the preceding drama, Sieglinde, to escape the heavy hand of Wotan, flees to the forest, where she wanders until, starving and exhausted, she finds herself in the cavern of Mimi, the dwarf-brother of Alberich. Here Siegfried is born and his mother, dying to give him life, entrusts him to the care of her misshapen host. Mimi brings him up in ignorance of his real parentage and plans to use him as the instrument for the recovery of the gold. In the depths of the untrodden wood, the boy grows to manhood strong as an oak and knowing no fear. The wild beasts are his companions

and his diversion is to imitate the cries of the birds which circle about him and which merrily answer his call. But sometimes into the peace of his heart penetrate half-formed longings and aspirations which he cannot understand.

When the curtain rises, there is seen the grimy workshop of Mimi, a cave which opens towards the wood. Here the dwarf is at work before the forge, hammering a sword upon his anvil and voicing his chagrin that the "fiery stripling," with untutored strength, breaks every weapon made for him. Mimi is growing discouraged, for he long has striven to weld a blade with which his bold charge might slay the enemy Fafner, who, as a dragon watches over the ring, the helmet and the hoard.

While he is complaining, Siegfried rushes into the workshop, leading a huge bear which he has bridled and which he mischievously urges to the attack of the cringing dwarf. When Mimi has been thoroughly frightened, Siegfried finds that he has had enough of the sport and, sending Bruin back to the wood, he runs to the forge and with one blow shatters upon it the dwarf's latest achievement. Impatient with such worthless workmanship, he throws himself down in rage near the fire, while Mimi tries to regain his favor with offers of food and drink. These Siegfried thrusts from him in disgust, for he is heartily tired of the fawning dwarf and his treatment of him. In this mood, he demands some knowledge of what love means and of his own parentage. He inquires contemptuously.

Where have you, Mimi,

Your minikin consort

That I may call her mother?

After many lies and evasions, Mimi reveals to him the facts concerning his birth, telling him his mother's name and that his father was slain. He then brings out the fragments of Siegmund's sword, the legacy left at Sieglinde's death. With troubled mind, the youth rushes to the forest to escape Mimi's hated presence and the dwarf begins to hammer on the pieces of the sword

Nothing. While he is thus engaged, Wotan, disguised as The Wanderer, with his hat drawn low to hide his missing eye, comes upon Mimi's cave and stops to interview him. Wotan proposes a contest of wit and each stakes his head upon successfully answering three riddles. Wotan replies correctly to Mimi's questioning but Mimi fails on his part. The god refuses to take advantage of such a puny adversary and leaves the dwarf the gage. But he tells him that no one can forge Nothing anew, except he who knows not the meaning of fear.

Mimi, realizing his own limitations, does not attempt to resume the work and is upbraided for idleness when Siegfried returns. The dwarf explains the conditions of the task and as the youth does not know even the meaning of the word fear, he describes graphically many kinds and causes of terror even to that produced by sight of the "monstrous worm," Fafner. But Siegfried cannot recognize any of them. He springs up and seizes the fragments of the sword, blows the darkened coals to a glow, and fixing the pieces in a vise, files them to a powder which he puts in a crucible and reduces to molten metal over the heat. He then carefully casts the weapon and hammers the blade to shape, lustily singing

Nothing! Nothing!

Notable sword!

The blade is finished, is in the handle and Siegfried breaks forth in triumphal praise of his work. Then to test its power he smites with it the anvil, which splits in twain from top to bottom, falling asunder with a great noise, while Mimi, in terror, sinks prostrate upon the floor.

The scene now shifts to another part of the forest, where Mimi's brother Alberich, former master of the ring, keeps gloomy guard at the entrance to the cave where Fafner, the dragon, hugs his gold. Dense darkness reigns. A sudden gust of wind sweeps by, rustling all the leaves, and brings The Wanderer, Wotan, to warn the dwarf of the approach of a fearless one who shall

wrest the treasure from the Nibelungs. The dragon, waked by Wotan, calls out that he is fairly starving for a hero, and then peacefully resumes his slumbers.

When the morning breaks, Siegfried approaches with Mimi, his guide, and as they wait for the coming forth of the foe, Mimi describes again its horrors, its yawning maw, its lashing tail, its noisome venom and its fiery breath. Siegfried does not quail but chatters gaily of his method of assault. Nothing disturbs the youth save Mimi's false protestations of great love which rouse in him such irritation that he summarily dismisses the dwarf, who hobbles off muttering, "Fafner and Siegfried, Siegfried and Fafner, would each the other might kill!"

While Siegfried sits alone under the lime-tree, waiting for the dragon to appear, the forest murmurs sound in his ears and he falls to musing upon his birth. He is sure that his sire bore no resemblance to Mimi and he wonders whether his mother's eyes were soft and tender. As he broods sadly upon the fact that he never shall know, the birds' songs attract his attention and he fashions a pipe from a reed and tries to imitate them. But after repeated trials, forced to acknowledge his failure, he throws the pipe away and blows a challenging call upon his hunting-horn. At this, there is an ominous stir in the cave and a huge, snarling, lizard-like thing comes forth from its lair. Siegfried laughs as he rushes to the fray. He eludes the flaming breath and horrid claws and, when his opportunity comes, thrusts his sword deep into the monster's breast. Before he dies in awful convulsions, the dragon warns his slayer of the curse of the Ring. As Siegfried draws the blade from the wound, a drop of fiery blood falls upon his hand and he seeks to alleviate the burn by touching it with his lips. To his amazement, the taste of the blood enables him to understand the song of the birds. From one of them he learns that the Nibelung hoard in the cave is now his by right of conquest and that while the Tarnhelm can tide

him through wonderful tasks, the Ring can give him the ward of the world. Thanking his feathered friend, he descends into the cavern, and comes forth with his magic equipment to meet Mimi and Alberich who, deeply suspicious of each other, are hastening in. As they slink aside at sight of him, the bird speaks once more and warns the hero against the fawning Mimi, who soon approaches, proffering a poisonous draught. Siegfried, out of all patience with his deceit, draws his sword and kills Mimi with a single blow, the brother dwarf laughing in delight at the sight. The hero flings the dead body into the cave and again pauses to listen to the bird in the lime-tree. This time it tells of Brunnhilde, lying in fire-girdled slumber till he who knows no fear shall come to awaken and claim her. Eagerly Siegfried starts to his feet, for a strange new feeling has found place in his breast and, with the bird fluttering ahead to show the path, he starts joyfully out upon the quest.

When the curtain rises again, a wild mountainous region is revealed dimly through the shadows of night. Wotan, The Wanderer stands in the midst of thunder and lightning. The place is the foot of Brunnhilde's rock. Wotan conjures his witch-wife, Erda, from her earthly abyss and, pallid as with hoar-frost, she rises in bluish vapor from the depths, reluctant to break her long sleep. He questions her as to the future and whether the doom of the gods may be averted but she knows nothing more except that the time of Brunnhilde's awakening has arrived. As she sinks back into her chill abiding-place the mellow light of the moon reveals and illumines the figure of Siegfried, who comes across the gorse led by the bird. Wotan attempts to bar the youth's passage, knowing that he who wakes and wins the sleeping Valkyrie shatters the power of the gods. Siegfried, brooking no interference, shivers to pieces Wotan's spear, the emblem of the god's authority, and, with a song on his lips, passes unfaltering and untouched toward the wall of magic fire. The



scene changes and Brunnhilde is discovered lying at the foot of the fir-tree just as Wotan left her sleeping there. Near by lies Grane, her war-horse, waiting till his mistress wakes. Siegfried has passed the wall of magic fire and now finds the motionless maid. He thinks her a warrior but when he lifts the helmet and her long hair escaping its bondage, ripples about her in a golden flood, he starts back in surprise at the beauty revealed. She does not stir, he listens for her breathing, but in vain. Tenderly he cuts the iron corselet and greaves from her body, and she lies before him, throbbing with life, a beautiful woman in soft female garb. Trembling, he sinks down with his head upon Brunnhilde's bosom, for love has taught him the fear which Fafner could not inspire. Finally, with an ardent kiss he rouses her who went to sleep a goddess and awakes a woman, with a woman's reluctance to surrender to love. She resists him. She pleads with him but, at last, won by his wooing, although knowing that capitulation means the downfall of Walhalla, and the doom of the gods, she throws herself into the arms of the hero whose coming she herself has foretold. She deems all well lost for love and exclaims exultantly

Far hence, Walhall' lofty and vast,  
Let fall thy structure of stately tow'rs;  
Farewell, grandeur and pride of gods!  
End in rapture, ye Æsir, your reign!  
Go rend, ye Nornir,, your rope of runes!  
Round us darken, dusk of the gods!  
Night of annulment, now on us gain!  
Here still is streaming Siegfried, my star.  
He is forever, is, for aye  
My own, my only and my all.  
Love that illumines, laughing at death.



# GÖTTERDAMMERUNG

The awakening of Brunnhilde marks the commencement of "Götterdämmerung" or "The Dusk of the Gods," for from that moment the dusk of the gods begins to lower. All the threads of the great mythical fabric now are brought together to form a sublime and transcendent conclusion. There is no depressing anti-climax, for the greatest single act in all opera is the last of the trilogy.

## CHARACTERS.

Siegfried.

Gunther.

Hagen.

Alberich.

Brunnhilde.

Gutrune.

Waltraute.

Woglinde,

Wellgunde,

Flosshilde,

} Rhine Daughters.

Vassals, women.

The action opens on the Valkyrie's rock, made familiar to us in the previous divisions of the music drama. The black of night, lighted only by the glow from the magic fire, serves for the setting of a scene weird in the extreme. Here about the great fir-tree sit the three Norns or goddesses of Fate, weaving the web of destiny.

As they weave, they sing of the rape of the Rhinegold, of Siegfried and his deeds and of the fiery doom which awaits Walhalla. Suddenly, the great cord of fate snaps under their fingers, and they vanish to join their mother Erda in her dank subterranean caverns.

When the day breaks, Siegfried and Brunnhilde emerge from their cave, the hero clad in shining armor, and his companion leading Grane, her horse, by the bridle. They take a loving farewell, exchanging vows of constancy, and Brunnhilde, no longer the stern martial Valkyrie, pleads with her hero not to forget her. Siegfried, as a pledge of his faith, gives her the magic ring. She gives him Grane and bravely sends him forth to fulfil his mission in the world, while she waits his return behind her wall of flame.

These two scenes have been but a prologue. When the curtain rises upon the first act, there is seen the hall of the Gibichungs on the Rhine. Here sits the mighty Rhenish chief, Gunther, his beautiful sister, Gutrune, and their half-brother Hagen. Hagen is the son of Alberich the dwarf and therefore his nature is evil. He has been charged by his father to win back the Nibelung gold. As the three speak, the horn of Siegfried is heard and before he has crossed the threshold, his ruin has been planned. He lands from his boat at the door of the hall, is greeted with fair words of hospitality and Gutrune advances to offer him the drink of welcome, in which a potion of forgetfulness has been mixed. As he partakes of it, he murmurs

The goblet's quaffed,  
With quenchless passion  
Brunnhilde, my bride, to thee.

But even as the sound of her name dies away, so does his remembrance of her and he gazes with swiftly kindled infatuation at the girl who stands before him with downcast eyes. Gunther speaks of Brunnhilde, whom he covets for his wife, and Siegfried offers to pass the magic barrier to win her for him if, in return, he may

have Gutrune as bride. The compact is made and the two men swear blood-brotherhood.

Meanwhile, Brunnhilde, faithfully watching for her husband's return, is sought by Waltraute, her sister Valkyrie, who comes to plead eloquently for the restoration of the ring of the Rhine Daughters. She has learned that by this means the gloom which weighs down Wotan in Walhalla may be lifted. Brunnhilde recoils with indignation from the suggestion of surrendering Siegfried's love-token. It is to her

More than Walhalla's rapture,  
More than the god's renown.

In despair at the futility of her errand, Waltraute mounts her winged steed and flies away.

When evening has fallen, Brunnhilde listens with transport to the sound of Siegfried's horn and runs to meet him. It is indeed Siegfried but in Gunther's guise, for he has donned the Tarnhelm. The flames waver and yield as he boldly crosses their barrier. He announces to the terrified woman that she is to be his wife. With the strength the ring gives her, she repulses his rough wooing, until in the struggle he snatches the circlet from her finger. Then her power is gone and she is led to her chamber, where Siegfried, true to his oath to Gunther, lays his sword between himself and his blood-brother's bride that is to be.

In the second act, Hagen, left alone to guard the ancestral home of the Gibichungs on the banks of the Rhine, is seen sleeping outside the castle in the moonlight. A creature of sinister aspect crouches before him with its hands upon its knees. It is his father Alberich, the dwarf, who has come to him in a dream to incite him to further efforts to regain the ring. Hagen freely gives the assurance

The ring I will ravish!  
Rest thou, nor rue,  
My soul swears it!  
Cease thou thy sorrow.

Alberich vanishes before the sun, and as its rays are mirrored in the Rhine, Siegfried appears to herald the coming of Gunther and Brunnhilde and to boast of his own prowess in winning the bride. He joyfully reminds Gutrune that she is pledged to wed. Then Hagen summons the vassals and tells them of their lord's approaching marriage. This news they welcome with delight and begin to deck the altars for the ceremony. Soon Gunther leads in the pale and dejected Brunnhilde, who raises her eyes only when she hears Siegfried's name. Dropping Gunther's hand, she is about to rush impetuously into her husband's arms but is repelled by the coldness of his glance, and the fact that Gutrune stands before him. She falters out an inquiry and Siegfried tells her that he is about to wed Gunther's sister as Gunther is to wed her. She persistently denies her troth with Gunther and asks Siegfried pathetically whether he does not know her. Half fainting, she staggers against him and with a wave of his hand he gives her over indifferently to Gunther. Then Brunnhilde notices the flash of the ring, and demands in indignation how he dares wear a pledge which Gunther wrested from her hand. At mention of the ring, Hagen is on the alert. Siegfried denies that Gunther gave it to him, and declares that he took it from the dragon Fafner. Hagen hastens to get from Brunnhilde the assurance that Siegfried could have secured it only by trickery and deceit and this being precisely the admission that he wishes, he proposes that the traitor shall straightway pay for his villainy. The misunderstanding deepens, for Brunnhilde, referring to their first meeting declares that she has been as a wife to Siegfried, while he, forgetful of all save his second love, insists staunchly that he has dealt honestly with his blood-brother and has not laid hands upon the bride. Brunnhilde's words half convince Gunther of Siegfried's treachery, and he gives way to indignation and distrust.

Siegfried affectionately draws Gutrune from the circle and all the company disperse save Brunnhilde, Gunther and Hagen. Gunther sits apart brooding over his dishonor and shame and Brunnhilde gives way to a tempest of rage and grief. While in this mood, Hagen approaches her with proposals to slay the man who has betrayed her and she agrees, with the eagerness of desperation. Even Gunther gives his sanction to a crime which will make his sister a widow and the murder, which is to be explained as a hunting accident, is set for the next day in the forest.

The next day Siegfried appears on the banks of the Rhine in merry search of game which has escaped him. The three Rhine Daughters, whilom guardians of the magic treasure, appear on the surface of the stream and playfully promise to restore the quarry, if, in reward, the hunter will give them his ring. To tease them, he at first refuses, little though he values the trinket. Quickly they banish the smiles from their faces and predict that this very day he will die unless he intrusts it to their keeping. This threat defeats their purpose for Siegfried is not to be moved through fear. Putting the ring back on his finger, he declares that now he will keep it. The water-nymphs swim away with ominous words, while Siegfried smilingly philosophizes:

Alike on land and water  
Woman's ways now I learn,  
And him who their smiles distrusts  
They'd frighten with their threats;  
And should they both be scorned,  
They bait him with bitter words.

His meditations are interrupted by the merry music of hunting-horns. He responds to the call and Gunther, Hagen and their vassals join him. The drinking-horns and the mead are brought forth and as the men rest and drink, Siegfried, to entertain the company, begins relating incidents of his youth. As he is speaking, Hagen slyly squeezes into his drinking-cup the juice of an herb, which



undoes the work of the magic draught. As he reaches that part of his recountal where Brunnhilde awakens at his kiss, and is telling joyously of how he made her his bride, Gunther starts up with a cry of surprise and anger. Two ravens, Wotan's messengers, fly across the scene and as Siegfried turns to see them Hagen smites him in the back with his spear. The hero falls dying and with his last breath murmurs the name of his beloved Brunnhilde. Hagen stalks moodily away and mournfully the vassals raise Siegfried's body on his shield and to strains of funeral music carry it back to the castle.

Here Gutrune awaits her lord, anxious at his long absence. Fearing Brunnhilde, she has listened at her door, and found the apartment empty, for the unhappy woman is watching for Siegfried on the river bank. Preceded by Hagen, the corpse is brought into the hall and Gutrune giving herself up to measureless grief, refuses credence to the story that her husband was killed by a boar. Then Hagen boldly acknowledges his dark deed and as Gunther moves to take the ring from Siegfried's finger, Hagen attacks him and kills him too. When he in turn snatches at the gold the dead man's hand is threateningly raised and Hagen falls back in dismay.

Now Brunnhilde advances. She understands at last that Siegfried would have been true but for the draught of forgetfulness. Half pitying, she bids Gutrune remember that none but she was Siegfried's lawful wife. Gutrune, filled with shame that she may not mourn over him who was another's husband, creeps over to the dead body of her brother and remains weeping there.

After a long contemplation of Siegfried's face, Brunnhilde gives command to the people to erect a funeral-pyre upon the river bank. As they engage in their gloomy task, she draws the ring from Siegfried's finger and places it upon her own. The body is borne to the pyre and she herself flings the brand into the pile, while Wotan's ravens circle above. Then leaping upon her horse, Grane, she



rides with a bound into the fire. The flames tower high and threaten the hall but the swelling river rises mightily to quench them, and on the highest wave are seen the Rhine Daughters. Hagen plunges into the flood to seize the gold he covets, but Woglinde and Wellgunde drag him beneath the water, while Flosshilde, who has recovered the ring from the ashes of Brunnhilde on the pyre, holds it triumphantly aloft. Now a ruddy glow illumines the heavens and Walhalla is seen burning in the sky, while Wotan and his gods and heroes sit calmly waiting their annihilation. It is the passing of the old order and the coming of the new, for the world has been redeemed from its curse by self-sacrificing human love.

Some of the noblest of Wagner's music is contained in "The Dusk of the Gods." "Siegfried's Rhine Journey," an orchestral interlude between the prologue and Act I pictures the journey of the hero from the Valkyrie rock to the hall of the Gibichungs. The appeal of the Rhine Daughters to Siegfried is of supreme beauty, as is also the hero's story of his adventures, in which recur all the motives of the "Siegfried" division of the trilogy, i. e., the sword melody, the storm, the notes of the wood-bird, Mimi's blandishments, the rustle and snap of flames and the triumph of Brunnhilde's awakening. The magnificent funeral march telling in motives the story of Siegfried's life and forming the most impressive orchestral lament ever penned and the superb closing scene of Brunnhilde's immolation are among the mighty moments in this mightiest of music-drama creations.



# THE BELLS OF CORNEVILLE

"The Bells of Corneville," frequently called "The Chimes of Normandy," is a comic opera in three acts, with text by Clairville and Gabet and music by Robert Planquette. It was first produced at the Folies Dramatiques, Paris, April 19, 1877.

## CHARACTERS.

Serpolette, the good-for-nothing.

Germaine, the lost Marchioness.

Gertrude,

Jeanne,

Manette,

Suzanne,

} village maidens, belles of Corneville.

Henri, the Marquis of Corneville.

Jean Grenicheux, a fisherman.

Gaspard, a miser.

The bailiff.

Registrar.

Assessor.

Notary.

Villagers and attendants of the Marquis.

The time is the Seventeenth Century and the story opens in the forest near the Normandy village of Corneville. A tall post by the entrance of the adjacent fair bears the bill "Corneville Market, Grand Hiring of Maid Servants, Coachmen and Domestics," reminiscent of a similar

scene in "Martha." This especial fair is to be notable from the fact that Henri, Marquis of Corneville, who, owing to the civil war, has been an exile since childhood, has returned to his ancestral home and will be in attendance. The primary action of the opera consists in some very energetic gossiping among the village women. Serpolette, known as the good-for-nothing, serves as subject for some of the scandal but arrives in time to turn the tables on the others. The young lady who early expresses the suspicion that she has royal blood in her veins has a lively tongue before which her detractors may well quail.

"What do you think of the grand wedding that is to come off soon?" inquires Serpolette airily, "Little Germaine, hardly out of her pinafores and that precious booby of a Baillie, who is as old as Methuselah and looks like a scarecrow."

Though not expressed very pleasantly, all this is true. Gaspard, the miser, wants to marry his niece, Germaine, to the principal magistrate of the district. This arrangement does not suit either the young lady or a young fisherman named Jean Grenicheux, who claims to have saved her from drowning, and therefore, according to all precedent, should have her hand. Gaspard dismisses his case in a word. "He was fishing. My niece fell off the rocks into the sea and he could not help catching something."

To escape from the distasteful marriage, Germaine takes advantage of the privileges of the fair and becomes the servant of the Marquis, while Serpolette and the sighing Grenicheux follow her example.

The Marquis immediately begins on the work of improving the ancestral estate and decides to inaugurate the work of reconstruction by laying the ghost which haunts the castle. He discovers that the supposed supernatural visitations are due to Gaspard, who has concealed his treasures in the castle and who has undertaken to protect them from discovery in this wise. When the old man hears the chimes of the castle ringing for the first time since the flight

of the old Marquis and knows that the nature of the appearances has been discovered, he becomes crazy and babbles about the bells.

A great fête is given to celebrate the return of the young Marquis and Serpolette comes as Marchioness, for she maintains that some papers found in the château verify her claims of noble origin. Gaspard recovers his reason in time to show that Germaine instead is the real heiress and a general reconciliation is effected. The opera closes with a love-scene between Henri and Germaine, while the famous bells this time, in the words of the chorus,

Ring, ring out! far and wide!  
For our lord, and for his bride!

Their message changes in import in the ears of the repentant old miser, who cries gladly,

Ah, the bells ring! I am glad,  
They are my friends, nor drive me mad!

Admired in the score are Serpolette's song, "I may be princess;" Grenicheux's barcarole, "On Billow Rocking;" Germaine's solo with chorus, "Legend of the Bells;" Henri's waltz rondo, "With joy my heart has often bounded;" the taking "Cider song," sung by Serpolette and a chorus, and the final number, "Ah, love, the minstrel thou."

1891  
1892  
1893

1894  
1895  
1896

1897  
1898  
1899

1900  
1901  
1902  
1903  
1904  
1905  
1906  
1907  
1908  
1909  
1910



## EUGEN ONEGIN

“Eugen Onégin,” a grand opera in three acts, the text by M. Kashkin, after Pushkin’s novel, and the music by Peter Ilyitch Tschaikowsky, was first produced in St. Petersburg in May, 1877.

### CHARACTERS.

Larina, owner of a country estate.

Tatjana, } her daughters.  
Olga, }

Filipjewna, a nurse.

Eugen Onégin.

Lenski.

Prince Gremin.

Head servant.

Saretzki.

Triquet, a Frenchman.

Gillot, a waiting-man (silent).

County people, ball guests, landed proprietors, officers.

The time is the second decade of the Nineteenth Century.

The opening act reveals Larina in the garden of her estate, attending to household affairs with the help of the old nurse, Filipjewna. Within the house Larina’s daughters, Tatjana and Olga, are singing. Their songs arouse memories of her own early romance with a young officer, a romance ended by the marriage arranged for her by her

parents against her own wishes. She has found relief from her woe in the routine of her country home.

The peasants flock upon the scene for the harvest dance and are graciously received and feasted by Larina. One feature of the merrymaking is the dancing of the maidens with a sheaf fantastically dressed as a person. The daughters of the house come out upon the terrace to enjoy the fun. Olga is gay and practical; Tatjana is a dreamer, who revels in books of romance. Her mother warns her that there are no heroes in real life.

Some excitement is aroused in the household by the arrival of Olga's lover, Lenski, and his friend and neighbor, Eugen Onégin. Larina welcomes the stranger and introduces her daughters. Tatjana at once falls in love with him and tells her sister that she has seen him in her dreams. Larina excuses herself to oversee the servants and Onégin and Tatjana are left together. Onégin treats the girl with cool courtliness. She tells him how she spends her time reading and dreaming in the garden and he admits that he, himself, was once like that.

When night falls the four young people are invited in to supper. Tatjana is in a waking dream. The nurse follows, solicitously, watching her.

The next scene is played in Tatjana's apartment. The girl stands at the mirror in deep thought. She complains of wakefulness and Filipjewna tries to entertain her with a story. After dismissing the nurse, Tatjana remains in deep meditation for a while and at last resolves to write a letter to Onégin declaring her love. Having written the letter several times, she seals it and throws back the curtains, letting in the daylight. The nurse enters to call her, and Tatjana with much telltale confusion bids her send her son to Onégin with the letter. Her agitation so frightens the nurse that she hesitates about leaving her alone.

In the next scene, another part of Larina's garden is shown, where girls are picking berries. Tatjana throws herself breathless upon a bench, her agitation arising from

the approach of Onégin, whom she receives with drooping head. Onégin is cold and quiet. He tells her that he will be as frank as she was and that he loves her as a brother would. He adds that he was not born for happiness and that Hymen would bring them only sorrow.

The second act shows a brilliantly lighted apartment in Larina's house, where a ball is in progress. Onégin and Tatjana, Lenski and Olga dance. The older women comment upon Onégin, calling him uncouth, uneducated, a gambler and a freemason. He overhears and declares that to be misjudged serves him right for wasting his time at a ball. He blames Lenski for bringing him and decides to flirt with Olga. Lenski claims that she has promised a certain dance to him but Onégin carries her off and Lenski's jealousy is aroused. He reproaches Olga and, when Onégin asks for another dance, she grants it to punish her lover. A quarrel follows, then an insult and a challenge. The duel is fought the next morning, Onégin bringing his serving-man, Gillot, as his second. The terrified Gillot, from behind a tree, sees his master kill Lenski.

The third act discloses a hall in the palace of Prince Gremin, in St. Petersburg, where a fashionable company is assembled. The hostess, Princess Gremina, once Tatjana, is now a brilliant, distinguished woman of the world. Onégin is there after years of conscience-stricken wandering. He is presented to Tatjana, who meets him coldly and excuses herself on the plea of fatigue.

The second act shows the Princess in rich morning-dress in her apartments. Onégin enters and throws himself at her feet. Consumed with love, he beseeches her to give herself to him. But, although Tatjana cannot conceal the fact that she still loves him, she remains true to her husband, who has made her rich and distinguished and, saying "Farewell forever," leaves the scene.

1. The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations

$$\frac{dx}{dt} = P(x, y, z), \quad \frac{dy}{dt} = Q(x, y, z), \quad \frac{dz}{dt} = R(x, y, z),$$

where  $P, Q, R$  are functions of  $x, y, z$  which are continuous and have continuous first partial derivatives in a certain domain  $D$  of the space  $(x, y, z)$ .

It is shown that if the functions  $P, Q, R$  satisfy the conditions

$$P^2 + Q^2 + R^2 > 0, \quad \Delta(P, Q, R) \neq 0,$$

where  $\Delta(P, Q, R)$  is the Jacobian determinant of the functions  $P, Q, R$  with respect to  $x, y, z$ , then the system of equations has a unique solution passing through any point of the domain  $D$ .

The second part of the paper is devoted to a study of the properties of the solutions of the system of equations. It is shown that if the functions  $P, Q, R$  are periodic with respect to one of the variables, then the solutions of the system of equations are also periodic with respect to this variable.

## NANON

“Nanon” is a comic opera in three acts, the music by Richard Genée and the text by F. Zell. It was first produced in Vienna in 1877.

### CHARACTERS.

Nanon Patin, hostess of the Golden Lamb.  
Ninon D'Enclos, the famous beauty.  
Madame de Maintenon, mistress of the King.  
Countess Houlières, } friends of Ninon.  
Madame de Frontenac, }  
Marquis de Marsillac.  
Hector, his nephew.  
Marquis D'Aubigne.  
Louis XIV.  
La Platre, the Abbé.

The scene of the opera is laid in Paris at the time of Louis XIV. In it a number of characters made famous by the history of that gilded reign make their bow.

The romance recounts how the handsome mistress of the Inn of the Golden Lamb became a countess. It much concerns itself with a song which is sung in the first scene and which is heard so often thereafter that it comes to bear the guise of an old friend.

Nanon is so renowned for her beauty and charm, that visitors come from a distance merely to see her. Among

such is the Marquis de Marsillac and his nephew, Hector. Hither comes also the Marquis D'Aubigne, who is disguised as the drummer Grignan. He makes love to Nanon and sings to her the serenade, "Anna, thy beauty leads me to thee." Marsillac overhears it and makes note of it for future use.

Ninon D'Enclos claims D'Aubigne as her lover and her suspicions are aroused that he is paying his devotions to the pretty innkeeper. She is reassured to hear that Nanon is to marry a drummer named Grignan. Nanon bids the guests to the wedding and the bridegroom, to escape from this dilemma, causes his own arrest for dueling, an offense punishable by death. Nanon, in despair, decides to call on the influential Ninon for aid.

In the second act, D'Aubigne receives the reproaches of Ninon for remaining away from her side so long and he appeases her by singing "Anna, thy beauty leads me to thee." Nanon arrives on her mission to Ninon. Hector is present also and he and D'Aubigne quarrel over the two women and retire to the garden for a duel. While they are gone the Marquis announces that he will pay Ninon the compliment of addressing to her a little song of his own composition, and the familiar strains of "Anna, thy beauty leads me to thee" are heard. The company take his plagiarism as a great joke. Hector, in the meantime, is brought in wounded and limping but D'Aubigne escapes.

The third act is laid in the sanctuary of Madame de Maintenon, where the pious Abbé sings the serenade to her in the guise of a hymn. Hector is released, his friends interceding with the Madame, who is D'Aubigne's aunt. To gain her influence, D'Aubigne and Marsillac both wish to compliment her on her birthday with an original song and the familiar strains of "Anna, thy beauty leads me to thee" are heard twice. A dispute over the authorship of the song ensues.

Nanon receives the pardon of the king for Grignan but she has recognized him as the Marquis D'Aubigne and



presents the pardon to Ninon for him. He is touched by this evidence of Nanon's devotion and offers her his hand. Wishing to terminate the attentions of the king in the direction of Nanon, which attentions Madame de Maintenon fears are becoming dangerous, consent to the marriage is granted and the hostess of the Golden Lamb has become a countess.

Of its tuneful numbers may be mentioned the ever-recurring song of D'Aubigne, "What day is this," with the refrain, "Anna, thy beauty leads me to thee;" Pierre's song, "See Uncle Matthew;" Ninon's couplets, "I have been true to this idea;" the chorus of Nanon's country relations,

Marshaling in troops of dozens  
Come your uncles, aunts and cousins.

Marsillac's song, "I'd e'er by Ninon be;" Nanon's song, "Tell me, sir" and Hector's song, "Always Fearing."



## THE SORCERER

"The Sorcerer," a comic opera in two acts, by W. S. Gilbert and Sir Arthur Sullivan, was produced at the Opéra Comique, London, Nov. 18, 1877.

### CHARACTERS.

Sir Marmaduke Pointdextre, an elderly baronet.

Alexis, his son, one of the Grenadier Guards.

Dr. Daly, Vicar of Ploverleigh.

Notary.

John Wellington Wells, of J. Wells and Co., Family Sorcerers.

Lady Sangazure, a lady of ancient lineage.

Aline, her daughter, betrothed to Alexis.

Mrs. Partlet, a pew-opener.

Constance, her daughter.

Chorus of peasantry.

The opera begins with a gay entertainment at which the villagers assemble to celebrate the betrothal of Alexis, heir of the great Sir Marmaduke Pointdextre, to Aline, daughter of Lady Sangazure. Mrs. Partlet, the pew-opener, arrives with her daughter Constance, who alone of all the company is out of spirits. The maiden confesses that it is because she is so hopelessly in love with the Reverend Dr. Daly, the vicar. That reverend gentleman indulges in some reminiscences of the time when he was a fair, pale

young curate and all the feminine portion of the parish trembled at his slightest indisposition. Mrs. Partlet hints that a clergyman's wife would be a great acquisition to the village and that Constance is getting to be of marriageable age, but he is entirely oblivious to any relation between the ideas, and announcing that he shall live and die a solitary old bachelor, he leaves the maiden plunged in dark despair. Alexis appears, and is showered with congratulations. Sir Marmaduke and Lady Sangazure, who were in love fifty years before, hold ardent conversation, from which it is evident that the sentiment has withstood the test of time. The marriage contract is signed and the affianced are left to themselves for a while.

Alexis now refers to his pet theory that men and women should be coupled in matrimony without distinction of rank. It seems that his lecture delivered at the mechanics' institutes, the workhouses, beershops and lunatic asylums has been received with enthusiasm, although the aristocracy still holds aloof. He confides to Aline that he is about to take a desperate step in support of his principles. Calling Sir John Wellington Wells, of the firm of J. Wells and Co., old established Family Sorcerers, from the refreshment tent, he orders a large quantity of his love-at-first-sight philtre. This magic compound has the effect of making any single person who partakes of it fall in love with the first party upon whom his eyes alight. Rather against her will, Aline doctors the teapot, the vicar brews the beverage and everybody troops up for a cup. As the charm begins visibly to work, the curtain of the first act goes down.

The second act is played in the village market-place. All the villagers have paired off and a greater collection of ill-assorted couples it would be hard to find. Here an old man and a young girl gaze languishingly into each other's eyes; there a sallow youth and an ancient dame stroll by making violent love. The young affections of Constance

have lighted upon a very old and very deaf notary. It appears that

He's dry and snuffy, deaf and slow, ill-tempered, weak and poorly,  
He's ugly and absurdly dressed and sixty-seven nearly.

He's everything that she detests, but yet she loves him dearly.

Aline and Alexis stand by and congratulate themselves on the happy way in which they have helped the whole village to pair off. Their enthusiasm is momentarily dampened when Sir Marmaduke presents Mrs. Partlet as his bride-to-be but Alexis, true to his theory, tries to make the best of it. Only Dr. Daly is thoroughly unhappy, for he has been a little slow and can find no one to love him, everybody being previously engaged. He is greatly at a loss to account for the epidemic of prospective matrimony in a village hitherto little addicted to the habit. To cap the climax, Lady Sangazure rushes up to Mr. Wells whose conscience is beginning to cause him much uneasiness and begins to adore him. He warns her that he drops his H's, eats peas with his knife, and is engaged to a "maiden fair with bright brown hair who waits for him by the sounding sea." At the latter falsehood, Lady Sangazure departs, threatening suicide.

Alexis has insisted that to make their love eternal Aline shall taste the philtre. She drinks, meets Dr. Daly and there is the usual result. Alexis is not prepared for such a test and is very wroth indeed. However, Dr. Daly assures him that he will be no man's rival but will quit the country at once and bury his sorrows in the gloom of a colonial bishopric. Mr. Wells volunteers the information that there is one way in which the spell may be removed—a victim must be offered to Ahrimanes, and he finally consents to be said victim. As he vanishes into the earth amid red fire there is a new and proper pairing off; Aline with Alexis, Lady Sangazure with Sir Marmaduke, Dr. Daly with Constance; and Mrs. Partlet with the notary.

Popular numbers in the first act are Dr. Daly's ballad, "Time was, when love and I were well acquainted;" the duet of Sir Marmaduke and Lady Sangazure, "Welcome Joy;" Alexis' ballad, "For Love Alone;" the amusing song of the sorcerer, "My name is John Wellington Wells," in the strain in which Mr. Gilbert is so happy; Mr. Wells' incantation, "Spirits of Earth and Air;" the country dance, "Happy are we," with which the second act begins; the song of Constance, "Dear friends, take pity;" the duet of Lady Sangazure and Mr. Wells, "Oh, I have wrought;" Aline's air, "Alexis, doubt me not" and Dr. Daly's song, "Oh my voice is sad and low."



## SAMSON AND DELILAH

"Samson and Delilah," an opera in three acts, with music by C. Saint-Saëns, and text by Ferdinand Lemaire, was produced at the Court Theatre, Weimar, Dec. 2, 1877. It is founded on the Biblical narrative.

### CHARACTERS.

Samson.

Abimelech, Satrap of Gaza.

High Priest of Dagon.

Delilah, his daughter.

Old Hebrew man.

A lad.

Messengers.

Chorus of Hebrews and Philistines, priestesses.

The curtain rises upon a public square in the city of Gaza in Palestine. Here is assembled a multitude of Hebrews in grief and prayer. Evil days have come upon them; their enemies, the Philistines, have triumphed over them, and they fear that the God of Israel has deserted their cause. Only Samson, the strong brave Hebrew soldier, lifts his voice in expressions of hope and reassurance. The people, crying that his words are from the Lord and that he will save the nation, feel new courage inspire them.

Abimelech, Satrap of Gaza, enters followed by the Philistine warriors, who shout defiance at the Hebrews and

drown their voices with praises of Dagon, the pagan deity. Samson interrupts their foolish taunts to cry, "Israel, break thy chains! Arise and conqueror be!" Abimelech brooks no symptom of independence from the Hebrews and, sword in hand, he attacks Samson, who turns and slays him. The Philistines, headed by the High Priest, swear to avenge the death of their prince.

In the morning, Delilah and the Philistine women come to Samson with garlands in their hands. Delilah, the high priest's daughter, is very beautiful. She hails Samson as hero and employs her subtle enticements to win his heart. Samson feels himself yielding to her spell and struggles manfully against it, but his soul is possessed by her grace. The old men see it and warn him.

In the second act, the High Priest tells his daughter that Samson has led the Hebrews against the Philistines and has been victorious. He urges her to attempt to ensnare the hero, promising her if successful, anything she may desire. He taunts her with the report that Samson now boasts that his love for her is dead and that he laughs at a passion that lasted but a day.

The strong man and the enchantress meet and Samson again is submitted to the test of Delilah's allurements. He is determined at first, confessing his love, but telling her that he believes the Lord has chosen him for greater things than loving; that his task is to deliver his nation out of the hand of the oppressor. But she pleads the cause of her great love with magnificent hypocrisy. The dramatic effect of the struggle between the two is intensified by the crashing of thunder and the play of lightning about them. At last the chagrined Delilah runs into her house, thinking that she has failed and casting imprecations behind her. But Samson, after another inward battle, follows her. Like a flash, Delilah gains her terrace, and calls upon the waiting Philistines, and Samson is betrayed into their hands.

In the third act, he is seen in the prison of the Philistines, Blinded and shorn, he is reduced to grinding at a

mill. The Hebrew captives tell him of his people's subjugation and cry reproachfully that he sold them for a woman's charms. To make his humiliation complete, he is led into the temple of Dagon where the High Priest mockingly bids him call upon his Jehovah to restore his strength and cure his blindness. Delilah, too, adds her voice to her father's. The libation is poured upon the sacred flame, and the High Priest commands the prisoner to kneel and present offerings to Dagon, telling the child who leads the fallen hero to guide his steps to the middle of the temple "that all beholding may in scorn deride him." Praying fervently for a restoration of strength, Samson grasps the pillars between which he stands and the temple falls upon the shrieking multitude.

"Samson and Delilah" is the masterpiece of Saint-Saëns and has done more perhaps than any of his other works to bring him to world-wide fame. The first act is written in the oratorio style and for this reason the opera is most frequently given in concert form. Although the score was completed in 1872, not until two years later was any portion of the opera accorded performance and then only in private, when Mme. Viardot-Garcia gave the second act. The first act had a hearing at the Colonne concerts in Paris in 1875 and, two years later, Edouard Lassen produced the entire work in opera form in Weimar. In 1878, it received presentation in Brussels; in 1883, in Hamburg; in 1890, in France at Rouen and, at last, in 1892 it reached the Paris grand opera and was mounted in magnificent manner. The first hearing of the work in the United States was made possible by Walter Damrosch's production in New York, March 25, 1892, when it was given in oratorio form.

Notable passages are, in Act I, the chorus sung by the captive Hebrews and the choruses of the priestesses of Dagon; the trio in which Delilah begins to exert her spell over Samson, sung by Samson and Delilah and a remonstrating old Hebrew man and Delilah's lovely aria "Spring voices are singing." In Act II are Delilah's song, "O

Love! in my weakness give power;" the dramatic duet between the High Priest and Delilah, in which he urges her to ensnare the hero; the duet between Samson and Delilah sung in the tempest, "My heart at thy dear voice," an intensely passionate love song and the most widely known number in the entire work. In Act III are the prayer of Samson, mourning his lost sight and the ballet music in the temple of Dagon.

## PINAFORE

"Her Majesty's Ship, Pinafore," or, "The Lass that Loved a Sailor," "an entirely original, nautical comic opera," written by W. S. Gilbert and composed by Sir Arthur Sullivan, was first presented May 28, 1878, at the Opéra Comique, London, and ran for seven hundred nights with an enthusiasm probably never before equaled.

### CHARACTERS.

The Right Hon. Sir Joseph Porter, K. C. B., First Lord  
of the Admiralty.

Captain Corcoran, commanding H. M. S. Pinafore.

Dick Deadeye.

Ralph Rackstraw, an able seaman.

Bill Bobstay, a boatswain.

Bob Becket, a carpenter's mate.

Tom Tucker, a midshipmite.

Tom Bowlin.

Josephine, the Captain's daughter.

Little Buttercup (Mrs. Cripps), a Portsmouth bumboat  
woman.

Hebe, Sir Joseph's first cousin.

First Lord's sisters, his cousins and his aunts, sailors,  
etc.

The action begins on the quarter-deck of the "Pinafore," which is lying in the harbor of Portsmouth. The sailors are busily cleaning brass work, splicing ropes and engaging

in other like tasks. The first important actor to appear is Little Buttercup, the fat, jolly bumboat woman, who suggests at once, in characteristic fashion, that under a round and rosy exterior may be lurking a canker-worm. Dick Deadeye, the villain, comes on board and is followed by the fine young sailor, Ralph Rackstraw, who is sighing over the fact that he loves a lass above his station, the lass in question being Josephine, the daughter of Captain Corcoran of the "Pinafore." The Captain has ambitions for his daughter and is deeply grieved that the young lady "does not tackle kindly" to the attentions of Sir Joseph Porter, K. C. B. The fair Josephine arrives to confess to her father that she loves a common sailor but assures him that her pride will prevent his ever knowing it. Sir Joseph accompanied by "all his sisters and his cousins and his aunts" comes to press his suit. An abundance of satire directed against the British navy, snobs, the national self-complacency and other important institutions is wrapped up in the character of Sir Joseph, who early explains that a British sailor is any man's equal, excepting his. Josephine, declaring that Sir Joseph's attentions nauseate her, smiles on Ralph until he is encouraged to make a declaration. She then conceals her real feelings and haughtily bids him seek some village maiden for a mate. He draws a pistol and is holding it to his head, when she prevents his taking off by the timely confession that he possesses her heart. They plan to elope and are overheard by Dick.

In the second act, the Captain is discovered singing to the moon and very much out of sorts. Little Buttercup, who has remained on board, offers to soothe his aching heart and becomes alarmingly sentimental. He tells her that owing to the difference in their stations, he can be only a friend and she, at once nettled, warns him that her gypsy blood enables her to see that a change is in store for him. Sir Joseph enters to complain of Josephine's indifference and her father hastily suggests that perhaps her modesty makes her feel unworthy of him. This tickles the suitor's



vanity, and when Josephine appears, much worried over her approaching elopement, he bids her

Never mind the why and wherefore,  
Love can level ranks, and therefore—

This is exactly the assurance she has been craving for her hesitating heart. She promises to follow his advice and her parent is delighted that he is to be the father-in-law to a Cabinet minister. As Josephine and Ralph are leaving the ship to seek a clergyman, Dick Deadeye discloses their plan and they are confronted by an angry papa. Ralph is interrupted in the midst of the pretty metaphors expressive of his love and ordered to be loaded with chains and sent to a dungeon cell. At this, Little Buttercup demands a hearing and confesses that “many years ago” she “practised baby-farming” and that, in her own words,

Two tender babies I nussed—  
One was of low condition,  
The other upper crust,  
A regular patrician.

She further explains that they were Captain Corcoran and Ralph and that she purposely mixed them up. This highly probable explanation is at once accepted. Sir Joseph declares a union with Josephine impossible under the circumstances; her marriage with Ralph takes on a new aspect; and Corcoran, now a common seaman, gives his hand to Little Buttercup.

“Pinafore” is probably the most popular of all the Gilbert-Sullivan operas. It met with enormous success, not only at home but abroad. It was hummed; it was whistled; its catching phrases were heard on the street and in the home; contemporaneous literature teems with allusion to it. Its satire is keen but friendly and, in music as in text, it is gay and amusing. Sullivan, who has been called the English Offenbach was very fortunate in having Gilbert for a co-worker, for his librettos have distinct literary value. One critic claims that Sullivan has not quite succeeded in

"writing down" to the popular taste, for the most of his music is "too graceful in melody and too refined in harmony to be appreciated by the absolutely uncultivated," but adds that it is "exactly adapted to the very large class which knows a little."

Among the many popular numbers are the recurring chorus "We sail the ocean blue and our saucy ship's a beauty;" the song "I'm called Little Buttercup;" Josephine's, "Sorry her lot, who loves too well;" Sir Joseph's "I am the monarch of the sea", and "When I was a lad I served a term;" the trio, "A British tar is a soaring soul;" Corcoran's song to the moon; the duet between the Captain and Little Buttercup, "Things are seldom what they seem;" Dick Deadeye's "The merry maiden and the tar;" the octet, "Farewell my own" and Buttercup's recountal "A many years ago."

## BOCCACCIO

"Boccaccio, or the Prince of Palmero," a comic opera in three acts with music by Franz von Suppé and text by Zell and Genée, was first produced at the Carl Theatre, Vienna, Feb. 1, 1879.

### CHARACTERS.

Boccaccio, a novelist and poet.

Leonetto, his student friend.

Pietro, Prince of Palmero.

Lotteringhi, a cooper.

Lambertuccio, a grocer.

Scalza, a barber.

Fiametta, Lambertuccio's adopted daughter.

Beatrice, Scalza's daughter.

Isabella, Lotteringhi's wife.

Peronella, Lambertuccio's sister.

Checcho, a beggar.

Fratelli, a bookseller.

Fresco, the cooper's apprentice.

The unknown.

Florentine students, journeymen, girls, beggars, servants.

Boccaccio, the hero of this tale, is a novelist and poet whose virile pen deals with truth not romance, and who has brought down upon his head the hatred of many of the Florentines, who are portrayed in his novels with really

embarrassing fidelity. They vow vengeance upon him and his life, or at least his safety, is in peril. Boccaccio has found time in the midst of his literary labors to fall in love with Fiametta, the adopted daughter of Lambertuccio, the grocer. He, as well as Lambertuccio, is unaware of the fact that the girl is the daughter of the Duke of Tuscany, who for political reasons has had her brought up in this humble fashion. Her father has destined her for a fitting marriage and he sends to Florence at this time, Pietro, Prince of Palmero, to claim as his wife, Fiametta, who has been betrothed to him in infancy. Pietro is acting in accordance with the wishes of his father and not because he desires to assume marital ties, for, as he himself confesses, he is far too fond of wine and flirting to care to take on himself the role of husband.

Upon his arrival in the city, he joins in several adventures with the students and meets Boccaccio, for whom he has had, for some time, a profound admiration. He fancies that by his adventures he may gain such experience that he, too, may write of life as Boccaccio does. But his literary ardor is somewhat cooled when, on account of a resemblance which he bears to Boccaccio, he is seized by Florentine citizens who have figured unpleasantly in the novels of "the miserable scribbler" and given a sound drubbing.

Boccaccio, who has learned that Fiametta is to marry, succeeds in stealing interviews with her in the disguises of a beggar and a simpleton, and finds that his love is returned.

Meantime Pietro's adventures go on merrily. He is introduced to Isabella, the wife of the drunken cooper, Lotteringhi, and proceeds to fall in love with her, for the students represent that she is the cooper's niece. On one occasion, when Lotteringhi returns before he is expected, the lady hides her princely lover in a barrel and when he is discovered, glibly explains his presence by saying that he had purchased the barrel and had gone in to examine it. To be brief, after much flirting and serenading, Pietro accomplishes the business for which he has set out and meets

Fiametta whose foster-father is overcome with awe to learn her true identity.

In the last act, Fiametta is found at the ducal palace in Palmero, about to be solemnly betrothed to Pietro. Boccaccio, for whom the Prince has a profound liking, comes as a guest to the festivities. He knows well that his love is reciprocated, and he has Pietro's own admission that he feels only indifference for Fiametta, so he decides to help fate to a more gallant role. He is asked to arrange a play for the evening and, in the impromptu affair he illustrates the situation with such fidelity and shows up the follies of Pietro so vividly, that the young man who looks it over previous to its performance decides not to have it played and instead surrenders the hand of Fiametta to the one who truly loves her. Fiametta is better pleased to wed a professor of the University of Florence, for such Boccaccio is now made, than to be Princess of Palmero and the happy Boccaccio promises that it shall be quite the last of his literary practical jokes.

The opera is full of genuine comedy which is generously furnished by the superstitious Lambertuccio, who sees dreadful signs and portents in every occurrence; by Checco the beggar and by Peronella, the elderly sister of Lambertuccio, who is engaged in hunting a rich husband.

The numbers include in Act I, Leonetto's song, "I will follow thee;" Boccaccio's song, "There is a jolly student;" Fiametta's song, "Love is a tender flower" and the duet of Fiametta and Boccaccio, "A poor, blind beggar." In Act II are found the song, "Always in twos and in threes;" the serenade of Boccaccio, Leonetto, and Pietro before Fiametta's window, "I'd be a star;" the cooper's song and chorus; the letter trio of Fiametta, Isabella and Peronella and Boccaccio's simpleton song. In Act III, occur "How pleasing his novels;" "I'm the father of a Princess;" the duet of Boccaccio and Fiametta, "The language of love" and the septet, "You tho'tless, blind and silly men."





## NERO

“Nero,” an opera in four acts with music by Anton Rubinstein and text by Jules Barbier, was produced in Hamburg in 1879.

### CHARACTERS.

Nero Claudius, Emperor.

Julius Vindex, Prince of Aquitania.

Tigellinus, Prefect of the Pretorians.

Balbillus, an astrologer.

Saccus, a poet.

Sevirus, High Priest of Evander's temple.

Terpander, Citharist, Agrippina's freedman.

Poppæa Sabina, Otho's wife, Nero's mistress.

Epicharis, a freedwoman.

Chrysa, her daughter.

Agrippina, widow of the Emperor Claudius and mother of Nero.

Lupus, a Roman gamin.

Calpurnius Piso,

Fænius Rufus,

Sporus,

Valerius Messala,

} plotters.

Thraseas Pætus, Senator.

Salvius Otho, Governor of Lusitania.

Delia, Poppæa's slave.

An aged Christian.

The leader of a band of jugglers.

A public crier, a street vender, a centurion.

Shades: The Emperor Claudius, Britannicus, Seneca, Burrus, Lucanus, Petronius, Octavia and others.

Senators, patricians, Augustans, priests, lictors, players, musicians, Christians, Greeks, Gauls, Germans, Ethiopians, slaves, vestals, courtesans, dancers, female slaves.

The opera, like all other chronicles of this ill-famed person, deals in unpleasant deeds. It opens in the house of Epicharis, a courtesan, where a number of prominent Romans are assembled for a feast. Of the company is Vindex, Prince of Aquitania, a man somewhat above the moral standard of the age. As the hostess leads the way to the banquet hall, Chrysa, a lovely young girl, rushes in, falls at the feet of the tarrying Vindex, and, white and trembling, tells him of pursuit by a band of ruffians who, having killed her slave, have cast his body into the river and are now hard upon her track. She begs piteously for protection and, as he promises it, shouts are heard and a party of masked men burst into the apartment. Epicharis indignantly demands the reason of the intrusion and, to the general astonishment, the leader throws off his mask and reveals the dissipated features of the Emperor. Saccus, the poet and sycophant, who by some remark has aroused the imperial anger, now, to divert him, proposes that the victim shall be brought forth and a mock marriage celebrated. Nero welcomes this prospect of a new entertainment with delight and the miserable girl is dragged in to play the bride. Epicharis and Chrysa utter simultaneous cries of astonishment, for they are mother and daughter, the latter being ignorant of the former's mode of life and living apart from her. Vindex has been upon the alert to protect the girl, but now that he discovers her relationship to this notorious woman, he abandons her cause. The mocking maidens deck her with ornaments; place the bridal wreath upon her brow and admonish her in the duties of wifehood. Nero chooses Saccus for his groomsman and ceremoniously

signs the contract. The dice are thrown by Balbillus the astrologer and a joyous life predicted for the two, the company being in convulsions of laughter over the chaste nuptials. Just before the ceremony takes place, Chrysa's mother brings her a bowl of wine and commands her to drain it and, as the procession starts, the girl suddenly reels and falls as if dead. To save her from a horrible fate, the mother has drugged the wine and Nero is cheated of his bride.

The second act opens in the Imperial Palace in the apartments of Poppæa, the favorite of Nero. She has just learned of the death of Octavia, the wife of Cæsar, and believes that now her ambition to share the throne is about to be realized. Nero's mother, Agrippina, who is in banishment, has heard of her son's last escapade and has captured Chrysa, whom she plans to present to him as a means of effecting a reconciliation. She has sent Terpander to Rome to pray Nero's pardon and while the Emperor is singing of the "loves and griefs of Iphigenia" and occasionally glancing contemptuously at some victim doomed to death, who is brought before him, Epicharis enters and pleads for the return of her daughter, who has disappeared from her house. Thus Nero learns for the first time that Chrysa is not dead. He rushes forth to find her and in the public square meets Agrippina, to whom he becomes wholly reconciled when she tells him of the gift she has in her power to bestow. In honor of the event, he invites the people to the Circensian games. In the midst of the revelry, the jealous Poppæa leads Vindex and Epicharis to Chrysa, who carry her to temporary safety. Above the tumult is heard the voice of Nero proclaiming himself not only Emperor but God.

The third act discovers Chrysa hidden in a secluded cottage of her mother's and guarded by Vindex, who declares his honorable love for her. Nero has released the imprisoned Epicharis in order to follow her as a decoy to Chrysa and while Vindex goes to seek a refuge for the

women outside the city, Nero appears. He offers the girl a place beside him on the throne but she spurns him and his softness turns to fury. Poppæa follows to remind him that Rome is in flames and with sinister laughter he remembers that it was he who started the conflagration. With Chrysa and her mother dragged in his footsteps, he goes forth gleefully to watch his work. He stops to sing and play upon the wall and intersperses his song with imprecations upon the Christians. At this, Chrysa, who is a convert to the faith, publicly announces the fact and is struck down by the people. In a moment the house, upon the steps of which she lies with her penitent mother bending over her, falls and buries them in its ruins.

In the fourth act, Nero flying from the infuriated people, takes refuge in the mausoleum of Augustus, where the shades of his numerous victims pass before him in review. Terror stricken, he rushes out into the storm. Vindex, who has mustered the legions, is close upon his heels, and the Emperor realizes that the end is near. Exclaiming "Ah! what an artist here will be lost!" he points the dagger at his own breast. As he hesitates, Saccus, who accompanies him, aids him to the accomplishment of the best of his deeds, plunging the weapon into his body and the earth is rid of the greatest of its tyrants. As he falls, dying, there appears in the heavens a shining cross to proclaim the triumph of Christianity.

Rubinstein's setting of this elaborate tale of lust, vanity and bloodshed is brilliantly colored and, while uneven in values, includes some passages of great beauty. The ballet music in the second act has endured and Chrysa's song "Oh mother, oh mother, why from me wert taken?" is much admired. Other numbers that are attractive are the chorus of maidens at the mock marriage, "Deck thee with the tunic fair;" the intonation of the bridal song by Vindex, "My song to thee, guardian of marriage;" "Crowned my dreams by love," sung by Poppæa; "Oh my fate, how remorseless," the song of

Iphigenia sung by Nero; Chrysa's prayer, "Father in Heaven, Father of Mercy;" the berceuse of Epicharis, "Oh sleep my child, free from all sorrow;" Nero's song while Rome is burning, "O Ilion, O Ilion, thou by the gods upreared in pride" and the chorus of Gallic Legions, "He sang so much, so much did Cæsar."





# THE PIRATES OF PENZANCE

"The Pirates of Penzance," or "The Slave of Duty," a comic opera in two acts with text by W. S. Gilbert and music by Sir Arthur Sullivan, was first produced in New York Dec. 31, 1879, under the personal direction of both Mr. Sullivan and Mr. Gilbert, some of the music being finished after their arrival in this country.

## CHARACTERS.

Richard, a pirate chief.

Samuel, his lieutenant.

Frederic, a pirate apprentice.

Major-General Stanley of the British Army.

Edward, a sergeant of police.

Mabel, General Stanley's youngest daughter.

Kate,

Edith,

Isabell,

} General Stanley's daughters.

Ruth, a piratical maid-of-all-work.

Pirates, policemen.

It is discovered soon after the rising of the curtain that the festivities in progress in the pirate's camp are in honor of the termination of the apprenticeship of their loved Frederic, which makes him really one of them. What is the general consternation when the youth tearfully announces that he is among them only owing to a mistake and that now he is free to do so, he must leave

them. Thereupon the remorseful Ruth, his one-time nurse, who has been allowed to accompany him, confesses that it was all her fault, that being a little hard of hearing, when his father told her to apprentice her charge to a pilot, she understood him to say "pirate." Frederic declares that although individually he loves them all with an affection unspeakable, collectively he looks upon them with a disgust which amounts to absolute detestation and that so keen is his sense of duty that once out of his indentures, he shall feel it incumbent upon him to exterminate them. All weep and deplore the fact that they can offer him no temptation to remain owing to the fact that they can't seem to make piracy pay. Frederic declares it to be owing to faulty business methods, that as they make it a point never to attack a party weaker than themselves, naturally when they attack a stronger one they get thrashed, and that it is also a bad thing that their rule never to capture an orphan has been noised about, for the last three ships they tackled have been entirely manned by orphans.

Ruth urges Frederic to take her along with him as his bride and, as she is the only woman he has seen since he was eight years old and as she assures him, upon being questioned that, compared with other women, she is quite beautiful, he consents, especially as the pirates generously refuse to deprive him of his middle-aged darling. Shortly afterward, he sees the numerous pretty daughters of Major-General Stanley, and denouncing her as a deceiver, becomes deeply involved in a love-affair with Mabel, the youngest of them. The rest of the sisters are surprised by the pirates, who each seize one and propose to conduct them at once to a doctor of divinity located near by.

The military parent appearing, expresses an objection to pirates as sons-in-law but the pirates return that, although they have a similar objection to major-generals as fathers-in-law, they will waive the point. Just as the way seems clear to happiness, the Major-General announces

that he is an orphan, and the pirates gnashing their teeth at the sound of the fatal word, give up their brides.

The second act discloses the Major-General sitting in a draughty old ruin he has just purchased, with all the illustrious ancestors thrown in. He is a prey to remorse over his prevarication about **being an orphan** and confesses as much to Frederic who is marshaling his trembling police to march against the pirates. That young gentleman is surprised by the vindictive Ruth and the pirate chief, who inform him that they have discovered that he was born on the 29th of February, which makes him only a little over five years old. They remind him that he was bound to the pirate chief until his twenty-first birthday. They do not mean to hold him to anything but merely leave it to his sense of duty. Of course, when it is put that way, Frederic has to go with them, duty also forcing from him the confession that the father of his beloved Mabel ignobly escaped on the false plea that he was an orphan. He bids his bride-elect a fond adieu, promising to return to her when he is of age, which will be in 1940. The rest of the story is devoted to the struggles between the scared policemen and the pirates, the former conquering because they order their braver enemy to give way in the name of the queen. When all seems lost, the chief tells General Stanley that most of his band are noblemen gone wrong. This brings about a miraculous change in the general's attitude. He says:

No Englishman unmoved that statement hears,  
Because with all our faults we love our House of Peers.

. . . . .  
I pray you pardon me, ex-pirate king,  
Peers will be peers, and youth will have its fling.  
Resume your rank and legislative duties,  
And take my daughters, all of whom are beauties.

The principal numbers are Ruth's recountal, "When Frederic was a little lad;" the song of the pirate king, beginning, "Oh better far to live and die;" Frederic's

song, "Oh! is there not one maiden breast?" Mabel's song, "Poor wandering one;" the amusing number of General Stanley, "I am a very pattern of a modern Major-General;" the "Tarantara" of the Sergeant; the pirate king's song, "For some ridiculous reason;" Mabel's ballad, "Oh! leave me not to pine" and the Sergeant's song, "When a fellow's not engaged in his employment."

## BILLEE TAYLOR

"Billee Taylor," or "The Reward of Virtue," a comic opera in two acts with text by Stephens and music by Edward Solomon, was first presented in London in 1880.

### CHARACTERS.

Captain, the Hon. Felix Flapper, R. N. of H. M. S.

"Thunderbomb."

Sir Mincing Lane, a knight.

Billee Taylor, a sailor.

Ben Barnacle, a sailor.

Christopher Crab, a tutor.

Phœbe Fairleigh, a charity girl.

Arabella Lane, an heiress.

Eliza Dabsey, the beloved of Ben Barnacle.

Susan.

Jane Scraggs.

Charity girls.

The story is founded on the old song of "Billee Taylor," a well known English nautical ditty. The scene is laid in Southampton in 1805. The first act opens at the Inn of the Royal George which overlooks the harbor. The villagers are found rejoicing over the holiday which celebrates the approaching wedding of Billee Taylor and Phœbe. Arabella Lane, a lady of greater fortune than the pretty Phœbe, has done Billee the honor to fall in love with him and so overcomes her maidenly modesty as

to tell him so, though only to have the tempting offer of her hand and fortune refused. The kind-hearted old Sir Mincing Lane arranges a feast in honor of the wedding and invites his friend, Captain Flapper, to join in the fun. This impetuous guest falls in love with Phoebe at first sight and vows to marry her himself. Still another swain who sighs over Phoebe is the tutor, Christopher Crab. A guest present, also disturbed by heart-trouble, is Ben Barnacle, who has gone to sea "all on account of Eliza," who is bestowing her smiles elsewhere. Ben is ordered by the press-gang, which is in full sway at this time to abduct Billee Taylor, and before the ceremony can unite the lad to the charming Phoebe, the deed is done.

Two years elapse before the second act, which takes place in Portsmouth harbor. A characteristic scene is shown. Ships sail gently in and out the harbor, returned sailors bask in the smiles of their sweethearts and some of them dance a hornpipe on the quay. A great many things have happened in the two years. Phoebe and all the charity girls disguised as boys have followed Billee to sea and that gentleman has proved worthy of their devotion by rising to be a lieutenant. Arabella still forces her attentions upon him and he is gradually warming in the glow of her persistent love-making. Phoebe learns of this from Captain Flapper. Sir Mincing Lane, who is organizing a company of volunteers, tries to get some of the sailors to join him and Phoebe decides to enlist but is claimed by Barnacle as a messmate and a quarrel is brought on between the soldiers and sailors. Crab incites Phoebe to fire at the unfaithful Billee and she yields but the shot goes wild and hits her adviser. She is sentenced to be shot but declares that she is a woman and, when her identity is discovered, Billee claims her as his own.

"Billee Taylor," which has had frequently to face the accusation of being an unmistakable copy of "H. M. S.



Pinafore," is by no means devoid of merit of its own and has enjoyed deservedly no small measure of popular favor.

Among the many taking numbers contained in this opera are Billee's song, "The Virtuous Gardener;" the duet, in which Arabella confesses her love to Billee; "The Two Rivers," sung by Susan and Phœbe; Sir Mincing Lane's song, "The Self-Made Knight;" Phœbe's song, "The Guileless Orphan;" Barnacle's popular offering, "All on account of Eliza;" "The Poor Wicked Man," sung by Crab; Angelina's "Billow" ballad and Captain Flapper's musical remarks on "Love, Love, Love," beginning

Do you know why the rabbits are caught in the snares,  
Or the tabby-cats shot on the tiles?



## THE MASCOT

"The Mascot," a comic opera in three acts with music by Edmund Audran and words by Chivat and Duru, was first produced in Paris in 1880.

### CHARACTERS.

Bettina, the Mascot.

Fiametta, daughter of Lorenzo XVII.

Pippo, a shepherd.

Lorenzo XVII., Prince of Piombino.

Rocco, a farmer.

Frederic, Prince of Pisa.

Parafante, sergeant.

Matheo, innkeeper.

Peasants, lords and ladies of court, soldiers and others.

The scene of the opera is laid in Piombino, Italy, in the Fifteenth Century. The curtain rises on a farm, where the peasants are celebrating the vintage festival. Rocco, the farmer, sits morose and aloof and when asked the reason of his gloom, declares that he is pursued by ill-luck. Pippo arrives from Rocco's brother to whom he has sent for aid, bringing only a basket of eggs and a letter in which he informs him that he is sending his turkey-keeper, Bettina, who has the gift of bringing happiness and prosperity to any hearth at which she resides. But when she appears, a very rosebud of a girl, she

does not receive an overwarm welcome, for the practical Rocco would have preferred more tangible benefits to a mascot.

A royal hunting party, including Prince Lorenzo and his daughter, Fiametta, Prince Frederic and the members of the court arrive for rest and refreshment. Lorenzo also fancies himself ill-starred and, learning by accident of the almost supernatural virtue said to belong to Bettina, he determines to take her to his court. To make amends to Rocco for appropriating his mascot, he promises to make him Court Chamberlain. He also creates Bettina Countess of Panada, while poor Pippo, who has fallen in love with the girl, is left disconsolate.

In the second act, a fête is to be given at the palace in honor of the approaching marriage of Fiametta and Frederic, the crown prince. Bettina, now a fine lady and supposed to be the king's favorite, is weary of splendor and wants only her shepherd lover, Pippo. A play given by a company of strolling actors is one feature of the entertainment. A leading member of the troupe turns out to be Pippo in disguise. He and Bettina plan to fly from Court but Rocco, recognizing him, causes his arrest. The bride, meantime, falls in love with handsome Pippo and discards Frederic and, to make better her chances with the shepherd, tells him that Bettina is false and is about to be married to her father. But Pippo and Bettina have an understanding and escape by leaping from a window overlooking the river.

The third act takes place in an inn in the Duchy of Pisa. Naturally, the friendship between Lorenzo and Frederic has come to an end. The soldiers are celebrating the victory of Frederic's troops over the army of his whilom son-in-law that was to be. Pippo, who is one of Frederic's captains, and Bettina, who has fought through the war in the disguise of a trooper, are here and they decide to be married without delay. While preparations are under way for the happy event, Lorenzo,

Fiametta and Rocco who, owing to military reverses have been reduced to minstrels, arrive at the inn. Fiametta goes back gladly to her old lover, Frederic, and the two rival Pippo and Bettina in happiness.

Favorite portions of this melodious and merry opera are the peasants' chorus, "Now the vintage time is over;" Pippo's ballad, "One day, the arch-fiend, drunk with pride;" Bettina's "Kiss Song;" the song of superstition sung by Lorenzo and the chorus; the coaching chorus at the end of the first act; the number for Pippo as Saltarelle, "All hail to you, my lords;" the mutual admiration duet of Pippo and Bettina; the Ratanplan song of Frederic; the Orang-Outang song of Fiametta and the chorus, beginning

The big ape, who at Piombino  
Ruled, and ruined with red tape.





## THE QUEEN'S LACE HANDKERCHIEF

"The Queen's Lace Handkerchief," a comic opera in three acts, with text by Genée and Bohrmann-Riegen and music by Johann Strauss, was first produced in Vienna Oct. 2, 1880.

### CHARACTERS.

The King.

The Queen.

Donna Irene, the Queen's confidante.

Cervantes, an exiled Spanish poet.

Count Villaboisy Roderiguez, Prime Minister.

Don Sancho de Avellaneda, the tutor to the King.

The Marquis de la Mancha Villareal, Minister of War.

Dancing Master.

Master of Ceremonies.

Antonio, an innkeeper.

Ministers of various departments, students, doctors, courtiers, toreadors, brigands.

The scene is laid in Portugal in the Sixteenth Century. Among the characters are a king and queen of the Mother Goose type, one of the prominent characteristics of the former being his passion for truffles and other good things to eat. A flavor of verity is secured by the introduction of the literary man, Cervantes, who has been banished from Spain and who is now a captain in the Royal Guard. He is in love with Irene, first lady in waiting to the Queen, and the two work together to fur-

ther the interests of the young rulers. There is for a villain, a bad Prime Minister, who is in league with the King of Spain in trying to keep the power in his own hands. To this end, he tries to stir up discord between the King and Queen, who are really too young to be very wise, for the King has seen but nineteen years and the Queen but seventeen. The King is encouraged in various irregularities and showers attention on the charming Irene, who is too true to the Queen and her loving Cervantes to accept them. Cervantes is appointed Queen's reader and her neglected heart conceives a sentiment for him which is chiefly gratitude for his genuine friendship and sympathy. As she is an impulsive young woman, she writes on her lace handkerchief, "A queen loves you," and placing it in the manuscript of Don Quixote, hands it to him. The manuscript is seized and read with avidity. It is indeed most interesting matter, for two of the characters are drawn from life, Don Quixote being the Portuguese Minister of War, and Sancho Panza the Minister of Instruction. Cervantes is arrested for treason but the King and Irene effect his release by pretending that he is insane.

The two young monarchs now ascend the throne, announcing that the regency is at an end. The Prime Minister, in fright at the apparent failure of his plans, plays his last card. He gives the King the Queen's lace handkerchief, with the compromising words written upon it. Cervantes is arrested again and the Queen is banished to a convent. Cervantes escapes from his guards, however, and joins a party of brigands who capture the Queen. He disguises himself as the host and the Queen as the waiting-maid of an inn and, when the King comes that way hunting, they serve him, and explain everything. Under the circumstances, they will have to be forgiven for their ingenious explanation that the words on the handkerchief were only a message sent by the Queen to the King through Cervantes' friendly hand.

This romance with its sprightly music is one of the most popular of the Strauss operas. The numbers include the Queen's romanza, "It was a wondrous fair and starry night;" the King's truffle song; the duet of the Premier and the King in praise of the oysters; Cervantes' number, "Once sat a youth so fair and pensive;" the Premier's song with chorus, "When great professors;" the Queen's "Bright as a ray from heavenly heights gleaming;" Sancho's song, in the third act, "In the night his zither holding;" the Queen's "Seventeen years had just passed o'er me," and the final choruses.



## OLIVETTE

"Olivette," a comic opera in three acts, with music by Edmund Audran and libretto by Chivat and Duru with an English adaptation by H. B. Farnie, was first presented in Paris in 1879.

### CHARACTERS.

Captain De Merimac, of the man-o'-war "Cormorant."  
Valentine, an officer of the Rousillon Guards, his nephew.

Duc des Ifs, cousin and heir presumptive to the Countess.

Coquelicot, his foster-brother and henchman.

Marvejol, local pluralist, Seneschal to the Countess and Mayor of Perpignan.

Olivette, daughter of the Seneschal Marvejol.

Bathielde, Countess of Rousillon, in love with Valentine.

Veloutine, the Seneschal's housekeeper.

Moustique, the captain's boy.

Courtiers and nobles, citizens, wedding guests, sailors and pages.

The scene of the story is laid in Perpignan on the shore of the Mediterranean in the time of Louis XIII. All the village is stirred over the approaching marriage of the Seneschal's daughter, Olivette, to the old sea-captain, De Merimac. Olivette is just out of the convent, where she has met and fallen in love with Valentine,

nephew of De Merimac. The youth haunts the house of his lady love and, when the unprepossessing bridegroom arrives, the girl, who has been described to him by her parent, as an "angel of sweetness and obedience" tells him sharply to pack his valise, and depart as the marriage will not take place. The Captain is not at all dismayed, for he thinks he has it in his power to force her to a marriage with him. He has secured the eternal gratitude of the Countess of Rousillon by rescuing her chimpanzee from a watery grave and she has promised him anything he wants. He writes to her asking her to order the wished-for marriage but at this critical moment he is sent off on a three months' voyage. The Countess has fallen in love with Valentine and has come to Perpignan to be near him. She requests the marriage according to instructions and Valentine, pretending to be the elder De Merimac, quietly weds Olivette himself.

The second act opens with a ball, given by the Countess in honor of the wedding, and Valentine has a strenuous time impersonating both his uncle and himself by frequent changes of costume. The uncle arrives in person, however, and is greeted as the bridegroom. Valentine, coming in suddenly, this time as the old man, is confronted by the original and an explanation is unavoidable. The Captain declares that the bride taken in his name belongs to him, while Olivette faces the prospect of being Valentine's aunt instead of his wife.

Olivette gets rid of her elderly claimant by means of a little conspiracy but the Countess upsets her calculations by announcing her intention of marrying the loyal soldier, Valentine, who has put down the conspiracy. As a last resource, he joins the conspiracy which is to send the Countess out of the kingdom. She is imprisoned on De Merimac's ship, the *Cormorant*. When Olivette and Valentine, disguised as sailors, are seeking a boat to take them away, the husband is seized. Olivette manages to set the Countess free and assumes that lady's dress, pass-



ing her own on to her maid Veloutine. The fickle Duke courts the maid, thinking her the mistress and boasts of his success so loudly that both uncle and nephew disown Olivette until she is able to prove an alibi. Finally, things straighten themselves out, Valentine and Olivette are free to acknowldge their union, the Countess accepts the Duke at last and De Merimac is left to console himself

Pretty numbers are Olivette's Tyrolienne song, "The Convent Slept;" the marine madrigal, "The Yacht and the Brig," by De Merimac and the quartet; the Countess' waltz song, "O Heart, Wherefore so light?" the Duke's couplets, "Bob up serenely;" Valentine's serenade, "Darling, Good Night;" Olivette's "Sob" song, "O My Father;" Valentine's duet with De Merimac, "What! she your wife?" "Jamaica Rum;" the Romance of the Countess, "Nearest and Dearest" and the "The Torpedo and the Whale."



## LES CONTES D'HOFFMANN

"Les Contes d'Hoffmann," or "The Stories of Hoffmann," a fantastic opera, in three acts and a prologue and epilogue, with text by Jules Barbier and music by Jacques Offenbach, was first performed at Offenbach's residence in Paris, May 18, 1879, and was formally produced Feb. 10, 1881.

### CHARACTERS.

|              |                |
|--------------|----------------|
| Olympia.     | Cochenille.    |
| Giulietta.   | Pitichinaccio. |
| Antonia.     | Franz.         |
| Nicholas.    | Coppelius.     |
| A voice.     | Dapertutto.    |
| Hoffmann.    | Dr. Miracle.   |
| Spallanzani. | Luther.        |
| Nathaniel.   | Hermann.       |
| Crespel.     | Schlemihl.     |

The prologue is played in Luther's tavern in Nuremberg. It is a favorite resort of the students, who enter to make merry. While they are remarking the delay of their favorite Hoffmann, that gentleman appears with his friend, Nicholas, and calls for a place, a glass and a pipe. The students ask for a song and Hoffmann sings the ballad of Kleinzach, with its "clic clac" chorus. Some one mockingly accuses Hoffmann of being in love. He

utters a vehement word of protest, whereupon they hasten to assure him that such a condition is nothing to be ashamed of and refer to sweethearts of various of their number. Hoffmann disdains them all. They then inquire if his love is such a jewel that none of theirs may compare with her.

"My love!" exclaims Hoffmann. "Say rather my three. Shall I tell you my adventures?"

"Yes, yes, we listen!" shout the students.

"The name of my first was Olympia," begins Hoffmann.

At this the stage grows dark and the curtain falls. When it rises Hoffmann's first love-story lives upon the stage. A luxurious office is shown. Dr. Spallanzani is plotting to recover through "Olympia" the five hundred ducats he lost to the bankrupt Jew, Elias. Hoffmann and Nicholas arrive and the physician goes away temporarily. Hoffmann parts the curtains of the adjoining apartment and sees Spallanzani's daughter, the lovely Olympia, asleep. He falls in love with her at sight and gives vent to many extravagant expressions. Nicholas advises him to know her better and he replies that it is easy to understand the soul one loves.

Coppelius arrives and Spallanzani, who has returned, speaks of marrying Olympia to the "young fool." For payment of his debt to Coppelius, he sends him to get his money from the Jew, Elias, whom Coppelius does not know is bankrupt. Coppelius leaves. Now Spallanzani leads in his charming daughter and introduces her to the company. Her father declares that she is ever amiable, exempt from fault and accomplished. He asks her to sing and as if to arouse her from her excessive modesty, he touches her reassuringly upon the shoulder. She consents, and again he touches her on the shoulder and she sings. It is a brilliant performance with many trills and flourishes.

Supper is served but the lady does not care for refreshment. Hoffmann remains to hover over her breathing his

devotion. He is grieved that Olympia is so taciturn. Occasionally, it is true, she utters a monosyllable. Nicholas comes from the supper-room to tell his friend that the company are laughing at him. Coppeliuss returns furious, having learned that Spallanzani has duped him with a worthless note. He mutters that he will get even. The music plays for the ball. They give Olympia to the infatuated Hoffmann, placing her hand in his. She dances divinely, but goes swifter and swifter in spite of the protests of her father. She shows no exhaustion, but not so with Hoffmann, who grows dizzy and faint. Suddenly there is a sound of snapping springs and Olympia falls, taking Hoffmann with her. She is a skilfully made automaton. Coppeliuss has wound her up to the breaking point and thus gets even with Spallanzani for his failure to pay him for making the puppet's eyes.

The second act or story is placed in Venice at the Palace of Giulietta, a lady with many lovers. Hoffmann and Nicholas are with her. Schlemihl, a jealous lover, arrives unexpectedly and reproaches Giulietta for amusing herself during his absence. Nicholas tries to get Hoffmann away but Hoffmann boasts that he is absolutely unsusceptible. On hearing this boast, Dapertutto resolves to have Hoffmann victimized, like all his predecessors have been. He induces Giulietta to try her arts upon the newcomer. She does and wins, coaxing his likeness from him as a love-token. Schlemihl discovers them and he and Hoffmann fight a duel. Hoffmann vanquishes his opponent but when he comes to claim Giulietta she mocks him and runs away laughing with Pitichinaccio. Hoffmann calls for revenge but Nicholas persuades him to go away.

The scene of the third adventure is laid in Cremona, where Hoffmann, after long wandering, again finds Antonia, she of the beautiful voice, whom he loves. She is weak-lunged and Crespel, her father, fearing that she will share the fate of her mother, who died of consumption, makes her promise never to sing. He is angry with Hoffmann, for he

knows that the youth loves his daughter's art and is reluctant to see her sacrifice it. Hoffmann draws from her the promise to marry him secretly on the morrow. Crespel's enemy, Doctor Miracle, who is also jealous of Hoffmann, arrives. Crespel is wild, calling him a grave-digger and accusing him of hoping to murder his child as he did his wife. Miracle sweetly declares that he will cure Antonia, and that she will feel no more pain, offering the contents of certain mystic flasks. He urges her to sing, telling her that a great career is better than love which will not last. Antonia persistently refuses. Finally, Miracle calls the mother's voice from the grave and it urges her to sing. Antonia obeys and falls fainting to the floor. Crespel comes in to find her dying and, seeing Hoffmann present, blames him and calls for a knife that he may bring the color to Antonia's cheeks with Hoffmann's blood.

In the epilogue the company praises Hoffmann's stories and he ends the song of Kleinzach begun in the prologue.

Personally, Offenbach considered this his best opera. He expended infinite pains upon it, and hoped that this more serious work would crown his musical achievement. He died, however, before the orchestration was completed and at his funeral part of the music was adapted to the service. "Les Contes d'Hoffmann" is the opera which was being performed at the Ring Theatre at Vienna when it was burned with enormous loss of life.



# PATIENCE

“Patience,” or “Bunthorne’s Bride,” a comic opera in two acts with music by Sir Arthur Sullivan and text by W. S. Gilbert, was produced at the Opéra Comique, London, Aug. 23, 1881.

## CHARACTERS.

|                                       |                                      |
|---------------------------------------|--------------------------------------|
| Reginald Bunthorne, a fleshy poet.    |                                      |
| Archibald Grosvenor, an idyllic poet. |                                      |
| Colonel Calverly,                     | } officers of the Dragoon<br>Guards. |
| Major Murgatroy,                      |                                      |
| Lieutenant, The Duke of Dumstable,    |                                      |
| Chorus of Dragoon Guards.             |                                      |
| The Lady Angela,                      | } rapturous maidens.                 |
| The Lady Saphir,                      |                                      |
| The Lady Ella,                        |                                      |
| The Lady Jane,                        |                                      |
| Patience, a milkmaid.                 |                                      |
| Chorus of maidens.                    |                                      |

Like most of its fellows, this Gilbert-Sullivan opera is a satire, this time directed against the æsthetic school which flourished at the time of its composition, and which, it may be added, declined immediately thereafter. Mr. Gilbert hints not too subtly, in Bunthorne’s confession, that the æsthetic culture may be a pose rather than a great new thought.

Am I alone  
 And unobserved? I am!  
 Then let me own  
 I'm an æsthetic sham!

It is an opera with two heroes, the æsthetic Bunthorne and the idyllic Grosvenor. The curtain rises on the twenty rapturous maidens dressed in æsthetic draperies and playing dolefully on lutes, apparently in the last stages of despair for unrequited love. Their concerted affections have alighted upon Bunthorne. Patience, a buxom unaffected milkmaid, in whose dairy the loved one recently has been discovered eating butter with a tablespoon, arrives and is much concerned at the spectacle of their woe, voicing her delight however that she never has known this disturbing thing, love. She hopes to cheer them by the announcement that the Dragoon Guards, for whom a year ago they were sobbing and sighing, are in the village. But it seems that since the etherealization of their tastes they care nothing for such earthy creatures as Dragoon Guards. When these heroes appear on the scene of their former conquests and find that a melancholy literary man has routed them, they are deeply indignant. Utterly ignoring them, the maidens fall on their knees and beg to hear Bunthorne's poem. He bids them cling passionately to one another and think of faint lilies and taking care to retain the hand of Patience in his, he recites a dreary composition on the general commonplaceness of things, entitled, "Oh Hollow, Hollow, Hollow!" When finally left alone, Bunthorne makes a declaration of love to Patience, and the milkmaid has to confess that she does not know the meaning of the tender passion, never having loved anyone save her great-aunt. She goes to Lady Angela for enlightenment, and that person gives her an æsthetic definition of which she can understand little except "that it is the one unselfish emotion in this whirlpool of grasping greed." Patience, greatly impressed, vows that she will not go to bed until she is head over heels in love with someone, and Grosvenor, the apostle of simplicity, conveniently enters. They discover that they have been

playmates in childhood and fall mutually in love, but their brief bliss is spoiled by the thought of Patience that since it makes her happy, it must be selfish to love him, so they decide that they must sunder. The scene is enlivened by the arrival of Bunthorne, who, crowned with roses and hung with garlands, is followed by a procession of maidens dancing classically and playing on archaic instruments. He nobly has decided to be raffled off. Patience, who perceives that to devote herself to loving Bunthorne would be very unselfish indeed, brushes the others aside and offers to wed him herself. The poet overjoyed to escape the possibility of falling into the hands of the antique Jane, accepts without hesitation. The maidens have recourse to the Guards, but forsake them again for the more poetic Grosvenor, whom Bunthorne recognizes with jealous discomfiture may prove a rival.

The ancient Jane is discovered at the rising of the curtain of the second act sitting in a glade and promising herself ever to be faithful to Bunthorne, whom the others have deserted because he has "glanced with passing favor on a puling milkmaid." A little later her hero arrives, but her devotion does not seem to be superlatively consoling to the jealous æsthetic.

Grosvenor appears in turn, followed by the maidens of whom he is heartily tired. Finally, in desperation he announces that he can never be theirs, and begs a respite in the following words:

"Ladies, I am sorry to appear ungallant, but you have been following me about ever since Monday and this is Saturday. I should like the usual half-holiday and if you will kindly allow me to close early today, I shall take it as a personal favor."

In the next scene the Dragoons come attired as æstheticians and struggling manfully with their "angular attitudes," having reached the decision that it is the only way to gain favor with the ladies. Bunthorne and Grosvenor have an important interview, in which the former accuses the

latter of monopolizing the feminine attention. Grosvenor declares that he would be only too glad of any suggestion whereby his fatal attractiveness might be lessened. Bunthorne tells him that he must cut his hair and become absolutely commonplace. He cringes under the awfulness of this decision but Bunthorne threatens him with his curse and he yields. When the maidens find that Archibald, the All Right, has discarded æstheticism, they conclude that it proves that æstheticism ought to be discarded. Patience sees that she could be perfectly unselfish in loving such a commonplace fellow, and flies to his arms. The maidens find lovers among the Dragoons and Bunthorne is left alone with his lily, for even Jane is wrested from his side by the Duke, who chooses her as a recompense for her plainness.

Among many sparkling and melodious numbers are the Colonel's song "If you want a recipe for that popular mystery;" Bunthorne's "Oh, Hollow! Hollow! Hollow!" and "If you are eager for to shine;" the duet of Patience and Grosvenor, "Prithee, pretty maiden;" the Duke's plea, "Your maiden hearts, ah, do not steel;" the lovely sextet, "I hear the soft note of the echoing voice;" Jane's song, "Silvered is the raven hair;" Grosvenor's song of the magnet and the churn; the ballad of Patience, "Love is a plaintive song;" and the duet of Bunthorne and Grosvenor, "When I go out of door."

## THE MERRY WAR

"The Merry War," a comic opera in three acts with text by Zell and Genée and music by Johann Strauss was first produced in Vienna, Nov. 25, 1881.

### CHARACTERS.

Countess Violetta.

Colonel Umberto.

The Duke de Limburg.

Balthazar Groot, a Dutch Tulip Dealer.

Elsa, wife of the Former.

Spiuzzi.

Franchetti.

Biffi.

Soldiers, citizens.

The scene of the operetta is laid in Genoa in the Eighteenth Century. The not too serious hostilities are brought about by the fact that a famous danseuse has made simultaneous contracts with the theatres of two petty states, Genoa and Massa Carrara. These states go to war over the matter, each insisting upon the fulfilment of its own particular contract.

A mock siege is held, the Genoese storming the fortress of Massa Carrara and each side throwing a harmless bombshell at noon every day. The Genoese, however, succeed in making three captures of some importance, the Marquis Sebastiani, an inveterate gossip; a Dutch tulip

planter, named Balthazar Groot; and the lovely Countess Violetta, who is in disguise. The feminine prisoner, making good use of her beauty, coaxes a pass from Umberto, the gallant commander of the garrison. On subsequently discovering her rank, he decides to punish her for her deception by marrying her. The fact that Violetta is engaged to the Duke of Limburg and that the marriage is soon to take place, does not present itself to Umberto as a difficulty worthy of much consideration. He arranges that the ceremony shall be performed by the field chaplain, he to appear as the proxy of the Duke. In the ceremony no mention is made of the Duke and Umberto becomes the real husband, although of this the bride is ignorant.

In the second act, several new characters make their appearance. Among them is Elsa, wife of Balthazar Groot. For the benefit of Violetta, Groot has been compelled to pass himself off as the Duke of Limburg, and the jealousy of Elsa is of course aroused. Violetta finds that she abominates her pretended spouse, who can only jabber in Dutch. She also discovers that she is fond of Umberto.

In the third act, complications are nicely untied. Balthazar and Elsa find their conjugal bliss again and Umberto reveals to the delighted Violetta that she is married to him instead of to the Duke of Limburg. A dispatch is received to the effect that the dancer, the cause of the war, has run away and, as she will not keep her engagement with either theatre, peace is concluded.

Among the gay and tuneful numbers are the song of the Marchese, "The Easiest Way's the Best;" Umberto's song, "There's not a drop of blood yet spilled;" Balthazar Groot's number, "We came all the way from Holland;" the duet of Violetta and Umberto, "Hear me! hear me!" "Very Nice Conduct" sung by Balthazar; the romanza, "So near her now and yet so far;" Umberto's love song, "Now darker falls the night;" Artemesia's war song and the duet of Balthazar and Elsa, "Two months have passed."



## HERODIADE

"Herodiade," an opera in four acts and seven tableaux, with words by Paul Milliet and Henri Grémont and music by Jules Massenet, was produced at the Théâtre de la Monnaie, Brussels, Dec. 19, 1881.

### CHARACTERS.

John.

Herod, King of Galilee.

Phanuel, a Chaldean.

Vitellius, Roman proconsul.

The High Priest.

A voice in the temple.

Salome.

Herodias.

A young Babylonian woman.

Merchants, Hebrew soldiers, Roman soldiers, priests,

Levites, temple servitors, seamen, scribes, Pharisees,

Galileans, Samaritans, Sadducees, Ethiopians, Nu-

bians, Arabs, Romans.

The action takes place in Jerusalem in the year 30, A. D. A court outside the palace of Herod with adjacent groves of cedars and oleanders is shown. In the distance, the Dead Sea lies in the embrace of the Judean hills. A caravan rests in the valley, awaiting dawn. When the light breaks in the sky, the drowsy scene changes to one of activity and merchants from many countries, followed

by slaves carrying heavy burdens, come to the gate. They are true exponents of an age of discord and come nearly to blows over the question of the comparative excellence of their horses. Sage Phanuel, the Chaldean, reproaches them for their foolish quarrel. He speaks of the evil times, of the unrest of the world, of the deaf ear it turns to the immortal voice which tells of love and pardon and eternal life. He predicts that the supremacy of Rome is nearing its end.

The girl Salome appears. She has long been searching for her mother. Phanuel regards her with deep pity, for he knows what she does not, that she is the daughter of Herod's wife. Salome speaks with great feeling of the Prophet John and, even at her words, his voice is heard in the distance, hailing Jerusalem. At the same moment, the dancing-girls file out of the palace. Herod appears and eagerly scans their ranks in search of Salome, a glimpse of whom has infatuated him. Herodias, his consort, follows in agitation, to complain that in the morning a rudely clad man had risen in her path to curse her and call her Jezebel. It was John, the infamous apostle, who preaches baptism and the new faith. When Herod inquires brusquely what she would have him do, she asks for the prophet's head, trying to beguile him with recollections of the past. Herod refuses on the ground that John is too popular with the Jews. When John comes upon the scene, he curses the wicked Herodias anew. After the court has retired, Salome runs to fall at his feet and to sob out her love and adoration. He reminds her that her youth can have little in common with his dark life and the stony road he must travel, but he speaks to her of a higher love.

The second act shows the magnificent chamber of Herod. The King reclines languidly upon his couch, while slaves perform their voluptuous dances before him. He raves of Salome. A Babylonian woman gives him a philtre more vividly to call up the young girl's image. Phanuel

reproaches him for occupying his thoughts with a woman, when misery and unrest are growing in the land and when all about him is revolt and bloodshed. The strength of the kingdom is threatened for many of its allies have lately gone over to Rome. Herod boasts of his hold upon the people but the wiser Phanuel reminds him that the people are inconstant. Herod refers disdainfully to the new faith and declares that he will stifle it.

The scene shifts to the public square overlooked by the temple of Solomon on Mount Moriah. Here is assembled a motley, excited crowd. They praise Herod because he has promised to lift the Roman yoke from their necks. As the King and the people plan heroic deeds, the Roman fanfare is heard and Herodias appears in a high place to cry that the oppressor is at the door. Vitellius, the Roman proconsul, with his escort, enters the gates and as he appeals to the people offering them liberty and their just desires, to Herod's chagrin, they rally about his enemy. Above everything else is heard the voices of Salome and the women of Canaan, welcoming John. They cry "Glory to him who cometh in the name of the Lord!" Herod catches sight of Salome and Herodias following his gaze knows that she has a rival.

The scene of Act III is laid at night, in the dwelling of Phanuel. The philosopher, bowed down by his sense of the peril of the wicked city, consults the stars. Hither Herodias comes secretly to ask him the course of the star of the woman who has robbed her of the love of the king. Reluctantly he tells her that their stars are strangely associated and that hers is covered with blood. She laughs, saying that it is the blood of revenge. Phanuel reveals to her his knowledge that she is a mother and points to where below them walks her daughter. With horror Herodias recognizes that her daughter and her rival are one and the same.

The scene changes to the temple, where Salome comes to pray for the safety of John. Hither Herod also repairs.

Judea is in the hands of the hated Romans. He reasons that if he saves John, the grateful Jews will help him to throw off the yoke. Then he sees Salome for the first time face to face. The terrified girl learns that she has had the misfortune to secure his favor. He swears that with his power as King he will possess her and her love. Defiantly she returns that she already loves one greater than Cæsar and the heroes. Herod declares that he will find this man and deliver them both to the executioner. Now the priests and the people invade the temple and before the Holy of Holies with its thousand lights perform the sacred dances. John is present and the priests exhort the people to destroy this man who has proclaimed a false king of the Jews. Herod is appointed to judge him. To all questions the prophet answers well. His prophecy is peace and good will, his arms are The Word, his end is Liberty. Herod whispers to him to serve his projects and he will save his life, but John answers that he has naught to do with the schemes of kings. "Death to him," shout the priests. "Crucify the false Messiah," cries Herodias. "Let us see if God will deliver him," mock the people. Salome begs to be allowed to share his fate and now Herod knows the identity of her lover.

"And I was going to save him," he mutters. "You are right," he says sagely to the priests. "He conspires against Cæsar and Rome. A Holy prophet indeed! He is the lover of Salome, the courtesan."

"Death," cries the rabble and John, unafraid, is led away by the guards.

The last act shows the vault beneath the temple, where the prisoners are kept. John is reconciled to death but he longs for the presence of Salome, until bitterly he questions whether he is the herald of the true God and the elect of the apostles or only a man like other men. Salome finds her way to him and they delight in their reunion, careless of death. They are interrupted by the priests who take John to execution while slaves drag Salome to Herod.

The scene shifts to a banqueting-hall in the palace of the proconsul. Hither Salome is brought. She prays for death with John, first to Herod, then to the Queen whom she invokes as a wife. "If only you were a mother," she moans. Herodias shudders at the word, and Salome speaks bitterly of the unnatural mother who abandoned her to make an infamous marriage. The executioner appears upon a terrace with a sword dripping with blood and Salome, with a terrible cry, precipitates herself upon Herodias crying that she has killed the prophet.

"Pity," begs Herodias, "I am your mother." At this frightful announcement Salome thrusts the dagger into her own bosom and dies.





# THE BEGGAR STUDENT

“The Beggar Student,” a comic opera in three acts with music by Carl Millöcker and text by Zell and Genée, was first produced in Vienna in 1882.

## CHARACTERS.

The Countess Palmatica.

Laura and Bronislava, her daughters.

Symon Symonovicz, the Beggar Student.

Janitsky, a Polish Noble.

General Ollendorf, Governor of Cracow.

Lieutenant Poppenberg,

Major Holzhoff,

Lieutenant Walgenheim,

Lieutenant Schweinitz,

Captain Henrici,

Ensign Richtofen,

Bogumil,

Eva, his wife,

Burgomaster.

Enterich, a jailor.

Piffke,

Puffke,

Sitzka, an innkeeper.

Onouphrie, a servant.

Alexis, a prisoner.

} Saxon officers.

} cousins of Palmatica.

} his assistants.

The action of the opera is laid in the city of Cracow in Poland in 1704. The Polish monarch, Stanislaus, has a little while before been overcome by Augustus the Strong, of Saxony, whose soldiers have charge of a military prison now filled with the captured Poles. General Ollendorf, the military governor, is in love with Laura, daughter of the Polish Countess, Palmatica, and has been spurned in his advances. He has intercepted a letter written by that haughty and patriotic lady, in which she declares that only a Pole and a nobleman can be her son-in-law. The General devises an appropriate revenge. He takes from prison Symon Symonovicz, a Polish vagabond student of fine presence, who is serving a term for poaching and tells him that if he will impersonate a wealthy nobleman and woo and marry the Countess Laura, he may have his liberty. To this the adventurous youth agrees and a fellow prisoner, Janitsky, who is held for political reasons is released to be the new nobleman's private secretary. The plot is as successful as can be. The golden bait is eagerly seized by the ladies who far too long for their own satisfaction have existed in genteel poverty, and the Prince and Laura are betrothed amid general rejoicing. Sister Bronislava and Janitsky are also busied meantime in falling in love.

In the second act, which takes place in the grand salon of the palace of the Countess, the two young people discover that it is a very real sentiment which enthalls them. The money supplied by the General to keep up the impression of opulence is exhausted, and Symon resolves to tell Laura at once of the deception practised upon her. He does not come to this decision without a fierce struggle with temptation, for he is certain that the disclosure will prevent the marriage which was to have taken place that very day. He has not the courage personally to enlighten her of his perfidy and so writes a letter instead, which he intrusts to her mother with instructions that it must be delivered before the ceremony is performed. The General, who suspects that his plans are about to be frustrated, tells the Countess that the letter is of

a business nature and, in the hurry, it goes unread. When the ceremony is over, the General in high glee discloses the real station of the bridegroom in the presence of the assembled guests and the Beggar Student is driven from the palace.

In the third act, Symon, insulted and degraded, is meditating self-destruction, when his friend Janitsky reveals the fact that he is a Polish officer and is one of a party of patriots who are planning to capture the citadel and to reinstate King Stanislaus. The Governor-General has discovered that Janitsky knows the secret hiding-place of the Polish grand duke and so bribes him with 200,000 thalers to betray the duke to the Austrians. Janitsky asks Symon to personate the grand duke until the money for his capture can be paid for the surrender of the citadel. The plot succeeds with Symon's help. In return, he is knighted by King Stanislaus and accepted by his wife and mother-in-law.

Prominent tuneful numbers in the score are the chorus of sopranos, "Our husbands, alas, they've locked up in jail;" Ollendorf's song, "And they say that toward ladies;" the chorus at the springtide fair at Cracow; Symon's song, "'Twas thus it came to me;" Palmatica's advice, "If joy in married life you'd find;" the duet of Symon and Laura, "I'll put the case;" Ollendorf's humorous pieces,

One day I was perambulating,  
Along the Ganges meditating,

and his topical song, "There in a chamber Polish;" "The Prince a beggar's said to be," sung by Bronislava; the song of the philosophical Symon, "I'm penniless and outlawed, too," and the happy concluding chorus,,

The land is free,  
United we.



## PARSIFAL

"Parsifal," a sacred festival drama with words and music by Richard Wagner, was produced at Bayreuth, July 26, 1882, all but the instrumentation having been completed three years previously. It is the last of the great composer's works and was first witnessed by him only seven months before his death. Partly in deference to a promise made to Wagner, the presentation of "Parsifal" took place for twenty-one years only in Bayreuth. It was for America to have the first complete performance outside of the original theatre, and Dec. 24, 1903, after many passages-at-arms between the promoters and the Bayreuth authorities representing Frau Cosima Wagner, it was produced at the Metropolitan Opera House, New York, by the company under the management of Heinrich Conried. Later Henry W. Savage prepared a splendid production and presented "Parsifal" in English in forty-seven different cities and towns of the United States.

### CHARACTERS.

Amfortas.

Tituel.

Gurnemanz.

Parsifal.

Klingsor.

Kundry.

The brotherhood of the Grail Knights, esquires, youths  
and boys, Klingsor's flower maidens.

The Castle of Monsalvat (Salvation), which is the temple of the Holy Grail and the dwelling of the knights who guard it, is placed by Wagner, as by those who have spoken of it before him, in northern Spain. The Holy Grail is the chalice from which Christ drank at the last supper, and in which afterward Joseph of Arimathea, according to one legend, caught the blood which flowed from the Savior's pierced side when He hung upon the cross. To Titurel first was entrusted the care of the cup and spear and it was he who built the temple, instructed the knights chosen to guard it in the duty of leading blameless lives and impressed upon them the invincibility of the spear as long as he who wielded it resisted temptation and kept himself pure. He also taught them to be in readiness to fight for the right and to rescue the weak and the oppressed. When Titurel became old, he resigned the sacred captaincy to his son Amfortas and for many years this trust was faithfully kept. Far and wide went the holy knights, fighting for the good and always winning the victory, for the food which renewed their strength was of sacred origin and they recovered as if by magic from the wounds received in warfare. Many were the knights who desired to enter the ranks as keepers of the Holy Grail and to share in its marvelous benefits and adventures. Those whose lives could stand the test were admitted but many were turned away. One of the latter was Klingsor, a magician, whose life could not bear the scrutiny to which it was subjected. His repulse filled his sinful soul with thoughts of revenge and he established himself in the valley beneath Monsalvat and erected there an enchanted castle. He changed the surrounding desert to a magic garden, peopled with sirens of transcendent beauty. Many of the knights of the Grail were beguiled thither and many fell from their high estate. Finally, his wicked triumph was crowned with the fall of the very head of the order itself, for Amfortas, resolved upon ending his enemy's sway, sallied forth armed with the sacred spear and all-confident in his own impregnability. But Klingsor sent Kundry, fairest of all the hosts



of temptresses, and Amfortas, forgetful, yielded to her seductions. To complete the Knight's dishonor, the spear was snatched from him by Klingsor and with it the magician inflicted a wound which would be eased by no remedy. After Amfortas had suffered long, the Grail oracle decreed that help could come only through a guileless fool made wise through fellow-suffering.

All these things have happened when the curtain rises on the quiet woodland glade near the castle of the Grail. It is daybreak and Gurnemanz, one of the aged knights, rouses two young sleeping squires. Across the peaceful fields comes the fierce, wild Kundry dressed in coarse garb and with flying hair. She offers, for the help of Amfortas, a rare balsam from Arabia. Kundry, when in the heavy sleep Klingsor's magic puts upon her, is the beautiful enchantress of the charmed garden but when free from the spell, she is a half-savage silent creature, who, seemingly oppressed by a consciousness of some great sin, seeks to find relief and redemption through performing menial services for the knights of the Grail. She laughs when she fain would weep, she does evil when she longs to accomplish good, and she fears to sleep, for then it is that she falls under Klingsor's baleful influence.

As Amfortas, coming from his bath in the sacred lake, is borne past upon his litter, Gurnemanz and the squires discuss his sad plight and hope for the coming of the blameless fool. Their conversation is interrupted by a sound and a moment later a wild swan hit by an arrow flies unsteadily across the lake and falls dead at their feet. Indignant that a deed of violence should thus desecrate the peaceful vicinity of the Grail, some of the younger knights drag forward the culprit, who is only a forest lad of innocent mien and wholly unconscious of having done anything wrong. When it dawns upon him that he has hurt and killed a harmless creature, he breaks his bow and flings away the arrows. The knights, softened by this act, question him. He dis-

closes a strange ignorance, which extends even to his origin; but upon this subject Kundry is able to enlighten both him and them.

'Twas fatherless that his mother bore him,  
For in battle slain was Gamuret;  
And from a like untimely death  
Her son to shelter, peacefully,  
In a desert, the foolish woman reared him.  
A fool too!

As the youth watches her with wide eyes she concludes thus

As I rode by I saw her dying  
And fool, she bade me greet thee.

In a passion of sorrow and indignant at her laughter, he flies at her throat, but is restrained by the knights, and falls fainting on the ground. Kundry now is filled with pity, and revives him with water from the spring. Then suddenly she is overcome by drowsiness, and, struggling against it, she staggers toward the thicket and sinks down on a grassy knoll.

In the heart of Gurnemanz has been growing the hope that this boy may be the "pure fool." Led by this hope, he conducts him to the temple where the holy rites of the love-feast are to be performed. Amfortas, the one sinner in that pure brotherhood, pleads not to be asked to perform his duty of uncovering the Holy Grail, which act, since his sin, entails for him untold agony. But his father, Titurel, lying in the tomb between life and death, bids him not shirk, for only the sight of the Grail can restore the waning strength of the old monarch. Amfortas then makes passionate inquiry as to how long this torment must last and is answered by voices which bid him await the coming of the "blameless fool, wise through pity." Parsifal, at one side, watching as the shrine is uncovered, feels a pang of sorrow at Amfortas' suffering, but not being as yet "wise through pity" he does not understand and the vexed Gurnemanz thrusts him forth from the temple exclaiming "Thou art then nothing but a fool!"

The second act takes place in Klingsor's enchanted palace. The magician, gazing into his magic mirror, perceives that a struggle is at hand, that Parsifal, the pure, is coming and that Kundry must be the means of his ensnarement. He summons her and she appears in a bluish mist, as if just awakening from sleep. When she knows the use which is to be made of her, she breaks forth into a tempest of remonstrance and grief but Klingsor forces her to do his bidding and mocks her for seeking the knights, who reckon her not even "as a dog."

The scene changes to the enchanted garden abloom with tropical flowers and bathed in a strange light. Already Parsifal has gained the ramparts and stands gazing with astonishment upon the scene below. For his further bewilderment there now appear the sirens, who, as flower maidens, flit about in gauzy garments and dance and sing before him. When he draws nearer they surround him, laughing, caressing him and gently reproaching him for his indifference, which indifference they attempt to dissipate by decking themselves like veritable flowers, and by hovering in fragrant crowds about him, uttering soft cries of

Come, gentle lover!  
Let me be thy flower.

At first he enjoys the novel sight, looking upon them as children and offering to be their playmate. But finally as they press about him quarreling for his favor; and becoming freer and bolder with their kisses, he repulses them half angrily and is about to escape, when a beautiful voice, issuing from a thicket of flowers, stops him.

"Parsifal, tarry!" It is the name his mother once called him and she who knows it shall have his attention. There comes to his dazzled view, Kundry the enchantress, beautiful as a dream and lying on a couch of roses.

"Didst thou call me, the nameless?" he inquires, wonderingly. Subtly she wins his interest by telling him of his own life and of his dead mother "Heart's sorrow," who loved him so dearly. He is overcome with distress and

emotion at this memory and falls at her feet. Kundry attempts to exercise her spell in the guise of pity. She gently draws him to her, puts her arm about his neck and kisses him. With a cry he starts to his feet, his hand pressed to his side, for in this kiss he feels the wound that Amfortas received from the sacred spear when it was yielded by Klingsor. Within him has been born the wisdom which shall enable him to heal Amfortas. He speaks the name of the sufferer with pitying lips, his sympathy springing from the depths of a marvelous new comprehension. He is the fool no longer. He now is "wise through pity." He realizes in himself how Amfortas was tempted, he understands the frailty of the human heart; he is overwhelmed with compassion for the whole world of sin.

As Kundry attempts to renew her endearments, he pushes her away with loathing but a moment later the new compassion extends even to her and he promises to give her deliverance, if she will show him the way to Amfortas. She is Klingsor's agent, however, and she cannot but cry aloud in this crisis for aid. The magician appears on the steps of the castle, bearing the sacred lance, which he hurls at Parsifal but the holy weapon hangs suspended over the pure youth's head. He seizes it and makes with it the sign of the cross. The castle falls as if overthrown by an earthquake, the garden withers to a desert and the ground is scattered with faded flowers, while Kundry lies prostrate amid the ruins.

Many years pass before the beginning of the third act but evil years they have been, for misfortune has fallen upon the knights of the Holy Grail. The wound of Amfortas never has healed. The light of the Grail has not been allowed to cast its benignant glow upon the knights, for its guardian has not had the courage to incur the agony attendant upon uncovering it. The sacred food has been withheld and the aged Titurel, whom the holy light had kept alive, has perished in despair.

These years Parsifal has spent wandering through the world in search of Amfortas. Many have tried to wrest from him the sacred lance, but have failed. As the curtain rises we see again the precincts of the Grail. It is spring and early morning, the morning of Good Friday. Gurnemanz, grown very old, comes from his hermit's hut. He hears a noise in the thicket near by and pressing aside the branches discovers Kundry, lying there in a half-stupor. He arouses her and she, responding to his inquiry as to what she would have, utters but the words "Serve! Serve!" She enters the hut but coming forth again fetches water from the sacred spring. Suddenly a stranger is seen approaching clad in black armor, his visor down and in his hand a spear. He plants the spear in the earth, removes his helmet and kneels in prayer. Both Gurnemanz and Kundry recognize him as the "pure fool" now grown to man's estate. To his marveling auditors Parsifal imparts the tidings that he has brought back the sacred weapon undefiled. The old man tells him that once again on that day are the knights to assemble in the temple as they did of yore and that once more they hope to see the holy light, for Amfortas has promised to perform for the funeral rite of Titurel the long-neglected office, whatever may be the cost to himself.

The humble Kundry bathes the feet of Parsifal with water from the sacred spring and dries them with her hair. He, knowing her heart, baptizes her, and as she falls to the ground weeping in gratitude, he kisses her gently on the forehead. Habited like the guardians of the Grail and bearing the sacred spear in his hand, he proceeds to the temple, whither is borne Amfortas on his litter and whither the knights bring in solemn procession the dead body of Titurel. When the coffin is opened and the knights realize how their aged King longed for the light and died because it was withheld, they break forth into lamentations and press upon Amfortas renewing their importunities for the revelation of the Grail. In anguish their



suffering leader refuses and, tearing open his garment, he bids them plunge their swords into his bleeding wound and kill him, so that they then may unveil the Grail themselves. But Parsifal enters and touching the wound with the sacred spear that made it, bids Amfortas "be whole, absolved and atoned." He also bids him to consider his suffering blessed, for through it divine pity and the might of knowledge have been given to a fool. Then Parsifal, destined henceforth to be the guardian of the Grail, shows the knights the sacred spear which he brings back to them and now places on the temple's altar. While he uncovers the chalice and kneels before it, a white dove descends from heaven and hovers above his head. Kundry, gazing at the holy sight, sinks lifeless to the ground, her redemption complete, while the voices of knights and angels mingle in praise of the Redeemer.

The idea of "Parsifal," called by one writer an "inspired dramatic *Te Deum*," first was suggested to Wagner by the epic poem of Wolfram von Eschenbach, while searching for material for "Tannhäuser." Evidently, the theme lay but partly dormant in his mind, for fifteen years later, while at Zurich, he drew up the first sketch of the opera. But not until another interval of twenty years had elapsed, was it finished at Bayreuth. Thus it may be regarded as the result of thirty-five years of reflection and as the embodiment of a mellow and deliberately developed philosophy. It is considered by many to be Wagner's masterpiece, while others go a step farther and call it the most marvelous and impressive achievement in the history of music.

The basis of the drama is derived from the cycle of the Holy Grail myths, made familiar by the stories of King Arthur and his knights, which have come down to us in manifold guises. These Grail romances were written at the time of the earlier crusades, when the supposed discovery of the sacred cup and spear still was fresh in the minds of the Christians. In Tennyson's "Idyls of the



King," the chalice is carried to Great Britain by Joseph of Arimathea, to whom, when cast into prison after preparing the body of Christ for burial, Christ appeared, bringing the sacrament in it.

Wagner has bestowed his own individuality upon the legend and he has changed the name of the hero to indicate this hero's character. In the Arabian, "fal" signifies foolish and "parsi" pure one. "Parsifal," freely translated, means "blameless fool." Amfortas, in all the legends, is the visible symbol of suffering whose healing depends upon the asking of a question. Gurnemanz is always present in the original Parsifal legends. Klingsor also appears though never so malignant as here, but Kundry, with her many-sided soul, is the creation of Wagner and his greatest contribution to the myth.

Musically, "Parsifal" contains the fullest and most complete exposition of all Wagner's theories concerning the music drama and its construction. While the most zealous admirers of the work declare it the Bayreuth master's greatest achievement, more careful students find it not the equal of "The Mastersingers," "Tristan and Isolde" or certain portions of "The Ring of the Nibelungs" so far as vitality, power and originality of the thematic material is concerned. It is a master work but not the highest reach of Wagner.

Portions of the score which are familiar through more or less frequent performance in concert, are the prelude built up upon three motives from the work itself; the "Good Friday Spell," which is heard in the scene of Parsifal's return and the preparation for his progress to the temple to assume the kingship of the Grail; the so-called "Transformation," which is the music played by the orchestra during the march of Gurnemanz and Parsifal to the temple, the scenery moving slowly from side to side and changing the setting gradually from the woodland and fields to rocky recesses and finally to the interior of the temple itself; and the finale of the music-drama, the tonal

illustration of Parsifal's unveiling of the chalice and its glowing from delicate pink to blood-red as the dove descends and hovers above him. The "Flower Girl" music is of exceptional grace and beauty. The "Lament" of Amfortas and the scene of Kundry's attempted ensnarement of Parsifal have also been heard in concert performance. They, together with the foregoing, constitute the "big" moments in the truly remarkable score.

# IOLANTHE

“Iolanthe,” or “The Peer and the Peri,” is a comic opera in two acts, with music by Sir Arthur Sullivan and text by W. S. Gilbert. It was produced at the Savoy Theatre, London, Nov. 25, 1882.

## CHARACTERS.

Strephon.  
The Earl of Mount Ararat.  
The Earl of Tolloller.  
Private Willis.  
The train-bearer.  
The Lord Chancellor.  
Iolanthe.  
The Fairy Queen.  
Celia.  
Leila.  
Fleta.  
Phyllis.  
Chorus of peers.  
Chorus of fairies.

The first act is played in Arcady. The queen of the fairies and her court appear and lament the absence of Iolanthe, who married a mortal. In fairy-land that is a sin punishable by death but the queen, in this case, had commuted the sentence to desertion of her husband and penal servitude for life. This punishment Iolanthe has

chosen to undergo at the bottom of a stream so as to be near her son Strephon who is twenty-four years of age and of whom his father knows nothing. The Queen decides to recall the banished fairy and forgive her. As Iolanthe is immortal, she still looks about seventeen and it is difficult to believe that she is the mother of the full-grown Arcadian shepherd, who appears playing on a flageolet. It develops that Strephon is fairy to the waist and that his legs are mortal, a situation fraught with difficulty. It also appears that he loves Phyllis, a ward in chancery, and that the match is seriously opposed by the Lord Chancellor, who has a liking for her himself. But the young people have decided to be married in spite of his opposition.

While they are expressing their approval of each other, a procession of peers, headed by Lords Ararat and Tolloller with the Lord Chancellor as an impressive finale, comes in, each of the Lords proclaiming his own merits.

Phyllis is persuaded to present herself and her case before the bar of the House. Lord Tolloller generously announces that he would be glad to have her even if her origin is rather lowly, since he has "birth and position in plenty and grammar and spelling for two." But Phyllis prefers to share a lowly cot with Strephon. The Lord Chancellor declares such a thing can never be, as Strephon has disobeyed an order of the Court of Chancery. Iolanthe tries to dissipate her son's dejection by reminding him that the Queen of the fairies has promised him special protection. Her words are partially overheard by Lord Tolloller, who draws Phyllis' attention to the affectionate interview between her lover and a pretty girl. When Phyllis scolds him, he avers that it was only his mother, which statement gives rise to general mirth. Strephon insists that what is more she is and has been his mother ever since his birth. Phyllis will not believe such a flimsy tale and, in pique, tells the Lord that any one of them may have her.

The Queen of the fairies realizes that the time for her assistance has arrived. To the dismay of the peers, she announces that Strephon shall discard his crooks and pipes and go into Parliament, and that,

Every bill and every measure  
That may gratify his pleasure,  
Though your fury it arouses,  
Shall be passed by both your Houses.

Private Willis opens the second act, which is played in the palace yard at Westminster. He has a musical soliloquy about Parliament and then the fairies trip in followed by the peers, from whose conversation it may be gathered that Strephon has entered Parliament and is creating havoc "running amuck of all abuses." It also appears that the fairies are beginning to become enamored of the peers. Phyllis has an affecting scene with the two peers to whom she is engaged, Lord Ararat and Lord Tolloller.

As it is a tradition in both families always to kill successful rivals, which tradition they have sworn on affidavit to respect, the situation is delicate. To settle the matter, Phyllis is resigned by them to the smitten Lord Chancellor, who seems in a fair way to take possession of her. Iolanthe, however, who knows that Strephon and Phyllis would like to make up, reveals herself as the Lord Chancellor's wife who so mysteriously disappeared and pleads his son's cause, to which he cannot refuse to listen.

The Queen discovers now that all her ladies are betrothed to peers. She reminds them of the penalty but the Lord Chancellor exerts the "subtleties of a legal mind" and suggests the insertion of a single word which will change the law to mean that any fairy shall die who doesn't marry a mortal. This is highly satisfactory to everybody. The Queen chooses Private Willis and Iolanthe is restored to the Lord Chancellor. It occurs to somebody that since the House is to be recruited from persons of intelligence, there can be no use for the members in ques-

tion. So all become fairies, with wings springing from their shoulders, and exchange the House of Peers for the House of Peris.

This harmless and unmalicious burlesque on the dignity of peers and the British constitution contains the following among its numbers: Strephon's song, "Good morrow, good mother;" the duet of Phyllis and Strephon, "None shall part us from each other;" the Lord Chancellor's song, "When I went to the Bar;" Private Willis' song, "When all night long a chap remains;" the Lord Chancellor's patter song, "When you're lying awake with a dismal headache" and Iolanthe's song, "He loves! if in the bygone years."



## LAKME

“Lakmé” is a romantic opera in three acts, the music written by Léo Delibes. The words, by Goudinet and Gille, are taken from the story “Le mariage de Loti.” It was first presented in Paris in 1883.

### CHARACTERS.

Lakmé, daughter of Nilakantha.

Nilakantha, a Brahmin priest.

Gerald, an English officer, lover of Lakmé.

Frederick, a brother officer.

Mallika, }  
Hadji, } slaves of Lakmé.

Ellen, }  
Rose, } daughters of the viceroy.

Mrs. Bentson, a governess.

A fortune-teller.

A Chinese merchant.

A Sepoy.

Hindoos, English officers and ladies, sailors, bayaderes,  
Chinamen, musicians, Brahmins.

The scene is laid in India and the choice of characters is in itself promising. Lakmé's father, the Hindoo, hates with a mighty hatred, all foreigners. Quite naturally, the damsel falls in love with the first young Englishman who presents himself. This happens to be Gerald, who, with a party of English people, comes to the sacred grounds

from the viceroy's palace. Lakmé and Gerald encounter each other alone. The girl, who has been raised by a jealous father to know naught of the great world outside the bamboo enclosure, is completely fascinated by the charming stranger, while Gerald, ravished by the beauty of the girl and by the charm of her retreat with its tropical glory of lotus and rose, surrenders to what is to him an episode but to her is everything. They unfortunately are discovered by Lakmé's furious father. The Englishman escapes his rage for the moment but ultimately falls a victim to his plotting. Nilakantha and his daughter disguise themselves as penitents and he requires the girl to sing in the market-place. As he has hoped, the lover at once recognizes the voice of his dear one and discloses himself. Nilakantha approaches him stealthily, stabs him in the back and flees, thinking his enemy dead. This hope is false, however, and in some fashion, Lakmé and her slave Hadji convey the wounded man to a luxurious bungalow in a jungle where every comfort is available. Here they conceal him and patiently nurse him back to health, the girl meanwhile dreaming fair dreams and hoping desperately that she may retain his love. With the characteristic superstition of her people, she leaves Gerald for a while to seek the sacred water which can make love eternal. While she is gone, the music of his regiment summons him to duty and the charms of his own world, among them a lovely English girl, call loudly to him. Their voices become irresistible when Frederick, who discovers him, adds his entreaties. When Lakmé returns and her beloved one's very evident faithlessness mocks her hope of eternal love, she poisons herself with the flowers of the datura and goes to the arms of Brahma.

Delibes was little known save as a composer of exquisite ballet music until the appearance of this graceful work. In *Lakmé*, he used much of oriental color and always with rare good taste and skill. Especially appropriate is the scene in the jungle, which is filled with dreamy and sensuous charm. The opera suffers, however, from a

sameness of coloring. Despite the beauty of many of its numbers it is apt to impress one as somewhat monotonous, when heard in its entirety. The duet for Lakmé and her slave, "'Neath yon Dome," is one of the finest pages in the score; Gerald's passionate love-song, "The God of Truth," forms an effective incident of the first act; Nilakantha's song, "Lakmé, thy soft looks," has true pathos in it, while Lakmé's "Bell-song," with its wealth of vocal ornamentation, is a piece of writing which not only forms the climax in brilliancy of the opera but has won triumphs for many a concert singer. Lakmé crooning "'Neath the Dome" is the gem of the third act.



## FALKA

"Falka," a comic opera in three acts, with score by Francis Chassaigne and text by Leterrier and Vanloo, was first produced, Oct. 29, 1883, at the Comedy Theatre, London.

### CHARACTERS.

Folbach, Military Governor of Montgratz.

Tancred, his nephew, usher in a village school.

Arthur, a student, son of a rich Hungarian farmer.

Lay-Brother Pelican, doorkeeper of the convent.

Konrad, captain of the Governor's pages.

Tekeli, sergeant of the patrol.

Boboky, a Tzigani scout.

Boleslas, chief of the Tzigani.

The seneschal, Folbach's steward.

Falka, niece of Folbach, at the convent school.

Edwige, sister of Boleslas.

Alexina de Kelkirsch, a young heiress.

Minna, her maid.

Janotha, landlady of the inn.

Military pages, soldiers of the watch, maids of honor,  
peasants, Bohemians.

The action passes in Hungary, about the middle of the Eighteenth Century. Folbach is a military governor and is promised by the emperor a patent of nobility on condition that he can show a male heir, direct or collateral, on

whom the succession may be settled. He is childless but has a nephew, Tancred, and a niece, Falka, of both of whom he has disposed, upon the death of his brother, by sending the boy to be an usher in a village school and by putting the girl into a convent. He builds his hope upon Tancred, whom he never has seen and whom he has summoned from his humble post. But while the youth is on his way through the forest at night he is waylaid by gypsies and bound to a tree. Edwige, the chief's sister, offers to release him on condition that he will marry her. He promises and then ignominiously takes flight. Tancred is closely pursued by his fiancée and her brother, neither of whom has seen his face. Their meager clues are limited to the sound of his voice and to certain pet words in which he has indulged. Learning that he is a nephew of the Governor, they decide to lurk about until the meeting and thus identify him. But of this scheme Tancred learns and to baffle them he sends word to his uncle that he is ill and cannot appear.

Meantime, Falka has been making history for herself and has eloped from her convent with Arthur, the son of a rich Hungarian farmer. They come to the inn where the Governor is waiting for Tancred and are closely followed by Brother Pelican, doorkeeper of the convent. Falka eludes her pursuer by dressing in Arthur's clothes. Finding that her brother is expected at the inn, she impersonates him. Folbach is greatly pleased with his heir. Things are further complicated when Pelican finds Falka's convent dress and, suspecting that she is disguised as a boy, arrests Arthur for Falka. Edwige and Boleslas, witnessing the meeting of the Governor and Falka, believe that they have found the faithless Tancred. As the act ends the cortège sets out to the castle, where the heir presumptive is to be betrothed to Alexina de Kelkirsch, the bride assigned to Tancred by the emperor.

In Act II, Arthur is made to put on convent dress and is marched away by Pelican leaving Falka, in huzzar



uniform, to win her uncle's forgiveness, which, on account of his antipathy to girls, she knows will be difficult. Tancred comes, in footman's costume, to watch over his own interests and to defeat the schemes of the young impostor not knowing that it is his sister. He dares not yet reveal himself because of the gypsies but he hopes that these persons will dispose of his rival for him, under the impression that it is he. Falka is challenged to a duel by Boleslas and averts it by a private confession to Edwige that she is a woman. Arthur is brought back from the convent in haste and has to own up to an exchange of clothes with Falka, and in disgust the Governor orders the pair out of his presence. At this desired consummation, Tancred cries "O joy! O rapture!," familiar words which reveal him to his pursuers. The Governor's state of mind is unpleasant when he learns that Tancred is betrothed to a gypsy and that he possesses such a madcap niece.

In Act III, the Governor, obliged to carry out the emperor's will, dispiritedly goes on with the marriage of Tancred and Alexina. Falka is consigned to a tower to await her restoration to the convent. Edwige and Alexina have an interview and, as a result, the gypsy presents herself as the bride. Meantime Falka escapes from her tower only to be recaptured and led before her uncle. Admiring her pluck and spirit in spite of himself, he pardons her just as a despatch from the emperor arrives, settling the succession on the female line.

The principal numbers are the patrol chorus, "While all the town is sleeping;" the air and refrain, "I'm the Captain Boleslas;" the rondo duet of Falka and Arthur, "For your indulgence we are hoping;" the "Tap tap" chorus of the maids of honor; Falka's song "You must live strictly by rule;" the pretty Bohemian chorus, "Cradled upon the heather;" the trio "Oh Joy! Oh Rapture!;" the quintet, "His aspect's not so overpowering;" the bridal chorus "Rampart and bastion gray;" the Hungarian rondo

and dance, "Catchee, catchee;" the romanza, "At eventide;" the duet, "Slumber, O Sentinel" and the finale, "And now a long good-bye."

## SIGURD

"Sigurd," an opera in four acts with music by Ernest Reyer and text by Du Locle and Blau, was produced at the Théâtre Monnaie, Brussels, Jan. 7, 1884. Its hero is the hero of the Nibelungen myths. Although written previous to the presentation of Wagner's "Ring," many of the scenes are similar to scenes in that great cycle.

### CHARACTERS.

Sigurd.

Gunther, King of the Burgundians.

Hagen, a warrior, Gunther's companion in arms.

A priest of Odin.

A bard.

Envoys from Attila.

Brunhilde, a Valkyrie, banished by the gods.

Hilda, Gunther's sister.

Uta, Hilda's foster-mother.

Burgundian warriors and people, Icelandic people,  
priests, servants.

The action opens in Gunther's palace, where the women are making ready the standards and armor of the King and his followers, who will, on the morrow, go forth to undertake fresh conquests. The pensive Princess Hilda reveals to her foster-mother, Uta, her love for Sigurd, an heroic warrior, who a short time before aided her brother against his enemies and rescued her from captivity,

although evincing no further interest in her fate. The older woman has divined her secret and has sent to Sigurd a magic message which will insure his coming. She also has prepared a philtre potent to change his indifference into love.

Soon Gunther enters to receive the ambassadors sent by the King of the Huns to sue for the hand of his sister. He informs them that because of Hilda's desire not to wed, the suit is vain. She is, nevertheless, presented with a bracelet as a gage of love, which, if sent by her to Attila, will insure his coming to aid or avenge her.

A bard sings the legend of Brunhilde banished from heaven for disobedience and condemned to lie sleeping in a palace in Iceland surrounded by fire and demons until awakened by a warrior capable of encountering them. Gunther is so fired by the tale that he declares he will start at morn to rescue her. Sigurd arrives and Gunther, discovering that his visitor is the warrior who rescued him from the Burgundians, offers him the half of his kingdom. Eternal friendship is sworn between the two men. The love-philtre is administered and Sigurd becomes at once enchanted with Hilda. He offers to accompany Gunther to Iceland on condition that upon their return he be granted any reward he may ask.

The priests who know the danger which threatens Sigurd and Gunther, reluctantly present them with the magic horn of Odin as an aid in the enterprise. They warn them that none can gain Brunhilde's fastness save one who is perfectly pure. Sigurd knows that he alone is fitted for the task. But he promises that should he win the lovely Valkyrie he will resign her to Gunther, with whom he exchanges helmets.

After a series of contests with valkyries, kobolds and phantoms he crosses the lake of fire and enters the enchanted chamber of Brunhilde. Lowering his visor, he awakens her. She offers him her love and gratitude and then falls asleep again. Her couch becomes a barque and

with Sigurd's sword between them they are drawn away by norns who have assumed the form of swans.

The third act opens in Gunther's garden at Worms, where the two warriors meet and Sigurd renounces his lovely prize. At the first gleam of dawn, Brunhilde's sleep slips from her. Assured that it was Gunther who set her free, she consents to be his bride. Hilda is full of joy because she sees in Sigurd's transferral of the Valkyrie to her brother, an evidence of his love. But Uta foresees disaster. Sigurd demands, as a reward, to be wedded to Hilda and Brunhilde is asked to join their hands. As hers touches Sigurd's a peal of thunder is heard, but blind to the omen, the double marriage procession goes forth to the grove of Freya.

In the last act, the people deplore the continued melancholy of their Queen, Brunhilde, and in a soliloquy she laments the decree of Odin that she should wed Gunther instead of Sigurd. Hilda, perceiving her brother's bride tremble at the name of Sigurd, reveals in a passion of jealousy that it was Sigurd who set her free, taunting her with the fact that he gave her up and showing her the Valkyrie's belt, given as a love-token. Brunhilde accuses her of sorcery, and when Gunther comes, she denounces his baseness and throws her crown at his feet. He is about to kill himself when Hagen assures him that Sigurd is the greater culprit. The two watching, see Brunhilde join him and dispel the influence of the love-charm, and listening, they hear them swear eternal fidelity. Sigurd is ultimately slain. The Valkyrie's spirit follows him, and they are seen soaring through the clouds to the paradise of Odin.

"Sigurd," although a work of undoubted power, has borne the ungrateful fate of frequent comparison with the Wagnerian music clothing the same story.

Prominent passages in the score are the chorus of women engaged in embroidering the standards, "*Brodons des étendards et préparons des armes*" ("We 'broider the standards"); Uta's interpretation of Hilda's dream, "Je

sais des secrets merveilleux" ("I know of secrets wonderful"); the bard's story of Brunhilde, "C'était Brunhilde, la plus belle" ("'Twas Brunhilde"); Sigurd's song at his entrance, "Prince de Rhin, au pays de mon père" ("Rhineland's King, the country of my sire"); his song in the forest, "Les bruits des chants s'éteint dans le forêt" ("Mid Forests vast"); Brunhilde's aria of awakening, "Salut, splendeur de jour" ("Hail, thou glory of the day"); and the duet after the love-spell is broken, "Avec ces fleurs que l'eau trîne en courant" ("With every flower").



## MANON

“Manon,” an opera in five acts, with music by Jules Massenet and words by Meilhac and Gille after the novel of Abbé Prévost, was first presented in Paris, Jan. 19, 1884.

### CHARACTERS.

The Chevalier des Grieux.

The Count des Grieux, his father.

Lescaut of the Royal Guard, Manon's cousin.

Guillot Merfontain, minister of finance, a roué.

De Brétigny, a nobleman.

An Innkeeper.

Attendant of St. Sulpice.

A sergeant of guards.

A soldier.

Rossette, }  
Poussette, } actresses.  
Javotte, }

Manon, the adventuress.

Gamblers, croupiers, guards, travelers, townspeople,  
ladies, gentlemen.

The opera opens in the courtyard of the inn at Amiens, which is filled with a somewhat motley crowd, including Lescaut of the Royal Guard, who, according to the present opera-book, is Manon's cousin and not her brother, as in the version of the Puccini opera. When Manon alights from the coach, she creates a sensation on account of her remarkable beauty. She is on her way to a convent and

is as ill-fitted for such a life as one could well be, for she responds with unusual abandon to the joy of living.

The young student, Des Grieux, musing with happy anticipation upon the morrow, when he shall be in Paris again with his father, sees Manon. It is a case of love at first sight for both of them. Manon's motive is largely a worldly one, for she is of the peasantry and Des Grieux's position fires her vanity. In almost less time than it takes to tell it, the two reckless children are on their way to Paris in the coach in which the old roué Guillot, who had been making merry at the inn, had hoped to carry off the girl.

Before Des Grieux can secure the coveted consent of his father to their marriage, he and Manon are tracked to their simple but happy retreat by Lescaut and De Brétigny. The former has many reproaches and a great deal to say about "the honor of his house" but it develops that he is willing to sell Manon to a higher bidder. Des Grieux is delivered to his father's spies who abduct him. Manon is left to console herself with De Brétigny and the luxury with which his wealth makes it possible for him to surround her.

Manon is seen in the third act in the midst of the magnificent evidences of her dishonor and apparently enjoying the flattery of the swarm of admirers about her. From Des Grieux's own father, she learns that her unhappy lover is now a priest at St. Sulpice. She flies to him at once. In this scene, remarkable for its dramatic power, Manon succeeds in prevailing upon Des Grieux, who tries in vain to deceive himself into thinking that all his love is dead, to break his vows and to return to enjoy the world at her side.

In the fourth act, which takes place in a gambling-house in Paris, Lescaut, surrounded as usual by his favorites, Pousette, Javette and Rossette, is joined by Manon and Des Grieux who now are destitute. Manon urges the Chevalier to the gaming-table much against his will, hoping

that thereby he will mend his fortunes. He does win but he is accused of cheating by the jealous Guillot, who causes his arrest. In this dilemma, he is saved by his father who pays his debts. But also through the influence of Guillot, Manon is sentenced to deportation. This is never accomplished, for she dies from shame and exhaustion on the road to Havre where the embarkation is to be made, but not before she has been clasped in the arms of the faithful Des Grieux who bends over her as her soul takes flight.

"Manon," which is one of the more important products of the modern French school and is probably the ablest of all of Massenet's operas, is so closely knit in music and text that the naming of portions of particular and especial excellence or interest is difficult. The system of short phrases (*leit-motifs*) to characterize and distinguish the various personages of the drama has been employed by the composer. The orchestra web throughout is intricate and elaborate yet of great eloquence and beauty. Portions that will impress the hearer as effective and interesting are Manon's first song, "*Je suis encor tout étourdie*" ("I'm still confused and dazzled quite"); the duet in the first act for Manon and Des Grieux; Des Grieux's "Dream song" in the second act; Manon's gay admonition "*Obéissons quand leur voix appelle*" ("Let us obey when they shall call"); the intensely impassioned music of the duet at St. Sulpice; Manon's exultation when Des Grieux wins at gaming and her lament following his arrest.



# THE TRUMPETER OF SÄKKINGEN

"The Trumpeter of Säckingen," an opera in three acts and a prologue, with music by Victor E. Nessler and text based on J. Victor von Scheffel's poem, with several original songs added by the librettist, Rudolf Bunge, was produced at the Stadt Theatre, Leipzig, May 4, 1884.

## CHARACTERS.

Werner Kirchoffer, a law student, afterward a trumpeter.

Conradin, army trumpeter and recruiting officer.

The Baron of Schönau.

Maria, his daughter.

The Count of Wildenstein.

His divorced wife, the Baron's sister-in-law.

Damian, the Count's son by his second marriage.

Steward of the Electress' household.

The Rector of Heidelberg University.

Students, soldiers, citizens, peasants, school children, knights, members of the May ballet and many others.

The time of the opera is during the latter part of the Thirty Years' War and just after its conclusion. The prologue is played in the courtyard of Heidelberg at night, where the soldiers and students are lustily singing one of the many panegyrics dedicated to that famous collegiate town.

Old Heidelberg victorious  
In honors rich and rare,  
No other town so glorious  
On Rhine, or Neckar fair.  
Thou town of jolly fellows,  
Of wisdom ripe and wine,  
Bright roll thy merry billows,  
Blue eyes upon them shine.

Werner, a law student, and chief among the "jolly fellows" takes up the strain alone, followed by Conradin, an old trumpeter and a recruiting officer. A college steward interrupts the music and expostulates with the noisy students for disturbing the slumbers of the Electress. The spirit of mischief prompts them to direct their tunefulness to the lady in a serenade. Werner takes the trumpet from Conradin's hands and the soldiers and students sing in chorus with trumpet interludes. So skilfully is the latter done, that the recruiting officer, declaring that such good material should not be wasted on the desert air of a college, tries to persuade Werner to enlist but the youth declines to be caught by a bit of flattery.

The steward, who has made repeated demands for a cessation of the noise, engages the aid of the Rector Magnificus, with the result that all the students are expelled. The dashing Werner, not half sorry to be "dispossessed of debts and lawbooks," enlists in the army, with which incident the prelude closes.

In the first act, for which we are taken to Säkkingen, the peasants are celebrating the fête of Saint Fridolini. Werner appears just in time to protect the Countess and her niece from the rudeness of certain mutinous peasants. Love at first sight ensues between the handsome trumpeter and the lovely Maria. The Countess, too, is impressed with the bearing of the young man, but her warmth is cooled when she learns that he was a foundling brought up by gypsies and afterwards adopted by a college professor. This vividly recalls to her the sad fact that her own son, who



would be about Werner's age, was kidnaped in childhood by a roving tribe.

While Conradin and Werner escort the ladies to the church where the fête-day ceremonies are in progress, the scene changes to the apartment of the Baron of Schönau, who, owing to a bad attack of gout, is a prisoner at home. He is diverted by a letter from Count Wildenstein, the divorced husband of his sister, the Countess, who, his second wife having recently died, hopes to effect a reconciliation with the first one, from whom he has been separated by unprincipled persons. He also suggests a union between Maria and Damian, a son by the second marriage. The Baron is delighted, for the match is desirable from the viewpoint of both family and wealth.

The Countess and Maria return to relate their adventure. The Baron regrets the death of his faithful old trumpeter, whose vigilance had afforded such protection to the lonely, badly guarded castle. The trumpet of Werner is heard in the distance. At the enthusiastic recommendation of Maria he is sent for and speedily wins the approval of the Baron, who engages his services.

In the second act, Werner gives Maria a music lesson under the blossoming chestnut-trees, or rather he forgets his business and employs the time in making love to his pupil. The happy pair are discovered by the watchful Countess, who indignantly tells her brother, whereupon that wrathful gentleman summarily dismisses Werner from the castle. Meantime, the Count of Wildenstein arrives with the foolish Damian and the parents talk of an immediate wedding. Maria will have nothing to do with her new suitor and breaks down completely when Werner departs.

The dénouement is brought about speedily in the third act. The rebellious peasants lay siege to the castle. The trembling Damian is sent out "to be a hero" and to disperse them. Soon knocking is heard at the gate and the shrieking Damian implores admittance. He whimpers that the common herd do not even know the rules of fighting;

they have crushed his helmet and torn his jacket. It remains for Werner and the soldiers to drive the peasants back. He is brought in with his arm wounded. While it is being dressed, there is discovered a mark upon it which proves that he is the lost son of the Count and Countess of Wildenstein. The Baron tells Maria that she has won and that he has no further desire to possess the cowardly Damian for a son-in-law. As the citizens raise their voices in praise of the brave young soldier, we are left to draw our own conclusions as to whether the restoration of the true heir of Wildenstein effected a reconciliation between his father and mother. From the happy tone of the final chorus, one is led to conclude that everything turned out satisfactorily.

In the prelude are heard the student and soldier choruses; among them being the love song, "A vassal e'er faithful now lies at your feet." In the first act occur the peasant dances and choruses celebrating the fête; the fuming of the Baron at his gout; Maria's song in praise of the trumpeter, "His gait is proud and stately." In the second act are the love duet of Werner and Maria, "Shinest not warmer? sunlight golden;" Young Werner's farewell song, "God shield thee, love," the most popular number in the score. The third act contains the battle song sung by the soldiers before marching against the peasants and Conradin's song with a chorus "Love and merry trumpet-blowing." All these charming numbers go to make up a light opera which placed Nessler among the most admired of the lesser composers of Germany and secured for the work itself performance and enduring popularity in every country where the German language and German sentiment are understood and appreciated.

## THE MIKADO

"The Mikado" or "The Town of Titipu," a comic opera in two acts, with words by W. S. Gilbert and music by Sir Arthur Sullivan, was produced at the Savoy Theatre, London, March 14, 1885.

### CHARACTERS.

The Mikado of Japan.

Nanki-Poo, his son, disguised as a wandering minstrel,  
and in love with Yum-Yum.

Ko-Ko, Lord High Executioner of Titipu.

Pooh-Bah, Lord High Everything Else.

Pish-Tush, a Noble Lord.

Yum-Yum,  
Pitti-Sing, } three sisters, wards of Ko-ko.  
Peep-Bo, }

Katisha, an elderly lady in love with Nanki-Poo.

Chorus of school-girls, nobles, guards and coolies.

In this delightful opera there is always something delightful happening, from the instant that the curtain rises upon the courtyards of Ko-Ko's palace in Titipu disclosing a company of nobles who explain that

If you want to know who we are,  
We are gentlemen of Japan:  
On many a vase and jar,  
On many a screen and fan,  
We figure in lively paint:

Our attitude's queer and quaint —  
You're wrong if you think it ain't,

to the final chorus:

For he's gone and married Yum-Yum, Yum-Yum.

Nanki-Poo, son of the Mikado, is pursued by Katisha, an elderly lady with matrimonial intentions. He flees from the court, in the guise of a minstrel, to escape punishment for his reluctance to marry his persistent admirer. Ko-Ko is a gentleman who successfully combines the office of Lord High Executioner with the profession of tailor. True to the traditions of comic opera, he wants to marry his ward, Yum-Yum, who, in turn wants to marry someone else. This someone else is no other than Nanki-Poo, the heir-apparent, who is badly in love with the maid. He comes in disguise to Titipu to find Yum-Yum and approaches Poo-Bah for information. Poo-Bah is a haughty and exclusive personage, who can trace his ancestry back to a "protoplasmal, primordial, atomic globule." He also retails state secrets at a low figure. He furnishes Nanki-Poo with the sad news that when Yum-Yum comes home from school, that very day, her wedding to Ko-Ko is to occur. A damper is put on the happy plans of Ko-Ko, however, by a message from the Mikado, informing him that His Majesty is struck by the fact that no executions have taken place in Titipu in the past year and that unless somebody is beheaded within a month, the executioner will be degraded. Nanki-Poo appears at this juncture, announcing that he is about to terminate an existence made unendurable because he can't marry the girl he adores. He and Ko-Ko then and there make a bargain that if Nanki-Poo can marry Yum-Yum and live with her a month, he will, at the end of that time, be a subject for the execution which will preserve Ko-Ko's dignity. Yum-Yum's philosophical attitude in the matter is somewhat impaired by the news that when a man is beheaded, it is customary to bury his wife alive at the same time. She objects on the grounds that it is such a "stuffy"

death, whereupon Nanki-Poo threatens suicide again. Thereupon Ko-Ko arranges for a false statement of the execution. The Mikado comes unexpectedly, and when he sees the statement, instead of praising Ko-Ko, threatens him with terrible things because he has killed the heir apparent. That youth's appearance in the flesh causes Ko-Ko to be forgiven on condition that he will marry Katisha, whom his friends assure him has a "left elbow that people come miles to see," even if her face isn't what it should be. Finally, Nanki-Poo and Yum-Yum are happily married.

"The Mikado" is in some respects the most universally appreciated of any of the Gilbert-Sullivan operas. These collaborators, who usually enjoy satirizing British institutions have refrained from this tendency in "The Mikado," which, in consequence, gains in general interest. It is especially popular with the Germans and its revival in Berlin in 1907 was greeted with delight. While it has to do with characters having caricatured Japanese names and stations, it is not too heavily painted with local color. It came at a time when the passion for the Japanese was at its height and added to the craze, while at the same time benefiting from it. The text is filled with charming wit and philosophy, and the music is bright and humorous, the instrumentation being a model of its kind.

Among the many popular numbers are Ko-Ko's song, "They'd none of 'em be missed;" the trio for Yum-Yum, Peep-Bo and Pitti-Sing, "Three little maids from school are we;" Nanki-Poo's "A Wandering Minstrel I;" the trio by Ko-Ko, Pooh-Bah and Pish Tush, "My Brain it teems;" Yum-Yum's song "The Sun whose rays are all ablaze;" the quartet, "Brightly dawns our wedding-day;" the Mikado's song, "My object all sublime;" Ko-Ko's ballad, "On a tree by a river a little tomtit" and the duet of Nanki-Poo and Ko-Ko, "The flowers that bloom in the spring, tra la."





## ERMINIE

“Erminie,” a comic opera in two acts with libretto by Bellamy and Paulton after Charles Selby’s “Robert Macaire” and music by E. Jakobowski, was first produced at the Comedy Theatre, London, Nov. 9, 1885.

### CHARACTERS.

Marquis de Pontvert.

Eugene Marcel, the Marquis’ secretary.

Vicomte de Brissac.

Delaunay, a young officer.

Dufois, landlord of the Lion d’Or.

Chevalier de Brabazon, the Marquis’ guest.

Ravennes, }  
Cadeaux, } two thieves.

Cerise Marcel, Erminie’s companion.

Javotte, Erminie’s maid.

Princess de Grampeneur.

Erminie de Pontvert.

Soldiers, peasantry, guests, waiters.

There are two bad men in “Erminie,” thieves named Ravennes and Cadeaux. They are very clever in their knavery, and account for their deeds in the most plausible way. They say, for instance,

We’re a philanthropic couple, be it known,  
Light fingered, sticking to whate’er we touch.  
In the int’rest of humanity alone,  
Of wealth relieving those who have too much.

The sour old gent, whose worship vile is dross,  
We hate to see a-wallowing in tin;  
It ain't 'cos gain to us to him is loss,  
We eases him 'cos avarice is sin.

Erminie, daughter of the Marquis de Pontvert, is about to be betrothed to Ernst, a young nobleman. He is on his way to the betrothal ceremony when he has the misfortune to meet this philanthropic pair, who, after depriving him of his wardrobe, tie him to a tree. They go in his stead to the Lion d'Or for the betrothal festivities, Ravennes presenting himself as no other than the fiancé and introducing Cadeaux as his friend of high degree. They explain their inappropriate apparel by a fine tale of a holdup and robbery at the hands of a highwayman. Cadeaux is half intoxicated and his remarkably bad manners and language nearly bring them to grief. However, Ravennes tells that the "Baron" is erratic and original and all suspicions are allayed. The betrothal, it must be explained, has not been anticipated with delight by the parties most concerned. Erminie is already in love with her father's secretary, Eugene, and Ernst is cherishing a secret passion for Cerise Marcel, the friend of Erminie. Ernst, in due season, escapes his bonds and arrives somewhat late and in disordered attire. Ravennes throws the guests and the soldiers, who are in pursuit of two thieves, off the scent by raising a cry of "Seize the villain," and by claiming that Ernst is the thief who attacked them earlier in the day.

Ravennes convinces Erminie of his entire unselfishness and nobility of character by pretending sympathy for her in her love for Eugene and promising her his help in securing happiness, while she aids him, all unwittingly, in his plan for a wholesale robbery of the house, which plan just fails of being successful.

The opera is brought to a satisfactory conclusion with the robbers in the hands of the law and the happy pairing off of Eugene and Erminie and Ernst and Cerise.

This tuneful and interesting work has enjoyed great and enduring popularity in the United States. It was pro-

duced in New York at the Casino, March 10, 1886, with Francis Wilson as Cadeaux and has been one of the most frequently performed of the light operas.

The music is unusually tuneful and pleasing throughout. Numbers that have proven great favorites are "Ah! When love is young;" the martial song of the Marquis, "Dull is the life of the soldier in peace;" Erminie's song, "At midnight on my pillow lying;" Eugene's song, "The Darkest Hour;" Erminie's widely-sung lullaby, "Dear Mother, in dreams I see her;" the amusing solo for "Caddy" with a whistling chorus, "What the dickey-birds say" and the vocal gavotte, "Join in Pleasure, dance a measure."



## THE BLACK HUSSAR

"The Black Hussar," a comic opera in three acts, the music by Carl Millöcker, was produced at Vienna in 1886.

### CHARACTERS.

Friedrich von Helbert, colonel of the Black Hussars,  
disguised as an army chaplain.

Hans von Waldmann, adjutant of the Black Hussars,  
disguised as a student.

Theophil Hackenback, Magistrate of Trautenfeld.

Piffkow, his factotum, with numerous offices.

Mefflin, a tragedian of the Meininger Company No. 14.

Francois Thorillière, a captain of the French army.

Rubke, a captain of the Prussian army.

Wutki, Hetman of the Cossacks.

|            |   |                       |
|------------|---|-----------------------|
| Shadow,    | }<br>Black Hussars<br>disguised<br>variously as | { a pedler.           |
| Bruck,     |   | { a scissors-grinder. |
| Eiken,     |   | { a beggar.           |
| Selchow,   |   | { a ratcatcher.       |
| Prittwitz, |   | { a bookseller.       |
| Putnam,    |   | { a quack doctor.     |

|          |                           |
|----------|---------------------------|
| Minna,   | } Hackenback's daughters. |
| Rosetta, |                           |

Barbara, an orphan, Hackenback's housekeeper.

The scene is laid in and near the town of Trautenfeld, on the border of Germany and Russia. The time is 1812.

The piece opens at the Magistrate's house, where a chorus of citizens are descanting on the disadvantages of living on the border at this time of Napoleonic activity, for they are continually involved in turmoil and the French and Cossacks pay them unwelcome attentions.

Hackenback, Magistrate of Trautenfeld, is a pompous fellow, who spends so much time congratulating himself on his might and wisdom that the weight of his office falls upon his factotum, Piffkow. The aforementioned consumes a large part of the first act enumerating his duties, which range from collecting the taxes to airing the poodles.

At this time news has been brought to camp by a chaplain with a "Dragoon's bold air" (Colonel von Helbert of the Black Hussars who is in disguise) that two hundred Germans, four hundred Frenchmen, and a large number of Cossacks will soon be quartered on the town. Helbert is trying to foment an insurrection against the Napoleonic oppression and the French are busily hunting for him. Hackenback is a sad trimmer and his aim in life is to carry himself diplomatically between the French and the Russians, so when he takes down the description of the miscreant, Helbert slyly manages to make it the magistrate's own, such complimentary terms as "spindle legs," "vermillion red nose," "aggressive mole" and "crazy old top-knot" being included.

Upon being introduced to the Magistrate's daughters, Minna and Rosetta, we find that their parent has another eccentricity, that of disguising them in the most frightful fashion, so that the men will not carry them off. They are compelled to paint their faces grotesquely, "roam on crutches," erect humps on their backs, and wear dresses that are "simply wild and weird." But rebellion is brewing in the domestic camp, especially since the arrival of the good-looking chaplain, whom they shrewdly suspect to be no chaplain at all. As soon as the girls rid themselves of their atrocities, Helbert falls in love with Minna, which is for-



tunate, since Rosetta and his adjutant, Hans von Waldmann, are already very fond of each other.

The second act opens in the market-place with an amusing gossiping chorus by the village wives. They succeed in arousing the curiosity of the men and then laugh at them for exhibiting this supposedly feminine trait. Piffkow arrives in the guise of a hero and relates an adventure, in which it appears that he has broken into a company of actors playing "Julius Cæsar," has taken it all seriously, and has carried off the assassin, Brutus.

Hackenback, embarrassed by the arrival of both French and Russian troops, is reduced to the necessity of making use of the mongrel cry "Napolexiander." In spite of his precaution, he is arrested on the evidence of the posted description and marched away to jail. Matters are simplified by the arrival of the Black Hussar regiment, which captures the French troops, just after they have captured the Russians. So all disguises are cast aside, and the remainder of the opera is devoted to love-making.



# OTELLO

"Otello" or "Othello," a grand opera in four acts with text by Arrigo Boito after the drama of Shakespeare, and with music by Verdi, was first presented at La Scala, Milan, Feb. 5, 1887.

## CHARACTERS.

Othello, a Moorish general.

Iago, his ancient.

Cassio, his lieutenant.

Roderigo, a Venetian gentleman.

Lodovico, an ambassador.

Montano, Othello's predecessor as governor of Cyprus.

Desdemona, Othello's wife.

Emilia, wife of Iago.

Herald, soldiers, sailors, Cypriots, children.

The scene is laid in Cyprus at the end of the Fifteenth Century. The story follows closely that of the Shakespearian tragedy. The curtain rises upon the seafront. A storm is raging and the crowd watches Othello's ship, which is battling with the waves. Among the spectators are Cassio, Iago, and Roderigo. The landing is safely accomplished and Othello comes ashore to receive an ovation for his victories in warfare against the Turks. After the storm has subsided and the Moor has withdrawn Cassio, Iago and Roderigo make a convivial gathering about the table. The villainy of Iago, which is seemingly a villainy

for villainy's sake alone, becomes at once apparent. He makes Cassio drunk and incites him to a fight with Montano, who is wounded. Othello, appearing at the moment, deprives Cassio of his rank. Othello then returns to the side of his wife, the gentle Desdemona. A noble love scene follows, in which Othello declares that

Were it to die now, 'twere to be now most happy,  
While thine arms surround me  
In tender embraces.

Iago now begins to plot and the seeds of jealousy are sown in Othello's breast. He sends Cassio to Desdemona to beg her to intercede with her husband and then with many insinuations draws Othello's attention to the incident of the visit. Desdemona, surrounded by the adoring people, comes to Othello to present the case of the sorry Cassio but her request for clemency is refused with suspicion. His agitation is so evident that in tender solicitude, she attempts to tie her handkerchief about his throbbing forehead. He casts it away petulantly. Emilia picks it up and has it snatched from her fingers by Iago, who later brings news to Othello that he has seen this bit of lace "spotted with strawberries" in Cassio's hands and whispers that he has heard Cassio murmur Desdemona's name in his sleep. Both Iago and the Moor take a solemn oath to avenge the latter's honor. Accordingly, Othello feigns a headache and asks for the lace handkerchief which the unsuspecting wife confesses she has lost. She still pleads Cassio's cause and is charged in cruel terms with being unfaithful, the injustice of which she in vain protests. Iago brings in Cassio and leads the conversation to Bianca, skilfully turning the dialogue to make Othello, whom he knows is concealed near by, believe they are speaking of Desdemona. Cassio draws forth the fatal handkerchief which Iago has left at his house and the maddened Othello believes the evidence to be final. In his rage and jealousy, he seeks council of Iago, who advises him to punish the erring wife by strangling her. Desdemona again is repulsed in the

presence of the Venetian Embassy, while the feelings of Othello are so overwrought, that he falls in convulsions.

The last act takes place in Desdemona's apartment. She is filled with foreboding but at last falls asleep, only to be awakened by Othello's kisses, and to be told that she is to die. Deaf to her pathetic assertions of innocence, he stifles her. Emilia, hearing the sound of a struggle, comes in. She discloses Iago's villainy and the remorseful Moor stabs himself.

"Othello" ranks high among Verdi's works and marks a distinct and notable advance in the composer's style. The influence of Wagner's theories is plainly shown. Verdi did not imitate slavishly any of the achievements of the Bayreuth master, but rather accepted as correct the principles governing music drama which Wagner laid down and then, preserving his own musical individuality and the art attributes of his own nation, he applied those principles in the creation of "Othello." The orchestra is given a more prominent and important role to play than in any of his previous works, the set aria and the concerted number are largely done away with, while certain phrases are employed frequently in the score, somewhat in the manner of the Wagnerian leading motive. The rich flow of melody and the passion which are characteristically Verdian are finely in evidence, however, throughout the entire work, and there is no mistaking the individual or the nation that created it. Verdi was fortunate in having Boito as his librettist, for the Shakesperian text has been adapted with rare intelligence and understanding. All superfluous detail has been omitted, yet the essential strength and power of the tragedy have been preserved. Nothing new has been added save a "credo" for Iago, in which that arch-villain voices his distrust and contempt for all that is good and noble in humanity and life. This is a forceful bit of writing which forms the basis for one of the strongest moments in the opera. In addition to this credo for Iago, the score contains, as notable portions, the music accompanying the

storm in which Othello arrives; the drinking song for Iago; the beautiful love duet between Othello and Desdemona at the close of the first act; the dramatic duet by Iago and the Moor; a graceful mandolinata, sung by children who bring flowers and shells to Desdemona; Othello's "Farewell to war;" Desdemona's plea for mercy after Othello's great outburst in the third act; the sextet which follows; Desdemona's exquisite "Willow Song" and the "Ave Maria," which is equally beautiful and which shows Verdi as past master in the writing of simple, pure melodies.



## LE ROI D'YS

"Le Roi d'Ys," or "The King of Ys," is an opera in three acts and five tableaux, the music by Édouard Lalo set to the poem of Édouard Blau who has made use of an old Breton legend. It was first presented in Paris in 1888.

### CHARACTERS.

Mylio.

Prince of Karnac.

The King.

Saint Corentin.

Margared, }  
Jahel,        } daughters of the King.  
Rozenn,       }

People, soldiers, gentlemen, pontiffs, horsemen, ladies  
and followers.

On the terrace of the palace of the king, we are introduced to a gay company among whom the monarch's daughters Margared and Rozenn are prominent. It is upon the fair Margared that all eyes are centered, for she is soon to be led to the altar by Prince Karnac, to whom her father has promised her in order to end a bloody war. She is pensive and distraught in the midst of the rejoicing. When she and her sister gain a moment apart, Margared admits that although she is glad to be of service to the country, she carries the image of another in her heart. As Rozenn suspects, it is that of Mylio, who is a captive in

other lands. It is Mylio whom Rozenn loves, too, although of this Margared is unaware. To make the unhappiness of the Princess all the more poignant, her women remind her that the bridal hour approaches. The King, addressing the Prince as the rival "in whom he has found a son" commends him with stately compliment to the people as their future sovereign. Suddenly Mylio appears upon the scene and the impulsive Margared sacrifices her resolution to save the kingdom to her own desires rekindled by the sight of the long-absent companion of her childhood. She declares that the marriage shall never come to pass, and is deaf to the remonstrances of her father and the people. The Prince of Karnac, furious at the insult, thrown down his glove and Mylio accepts it.

In Act II, Margared, from a window of the palace, watches Prince Karnac lead his soldiers against the city, and overhears a loving interview between her sister and Mylio before he goes forth to meet the foe. He encounters Rozenn's fears with his own confidence of victory which he believes assured from the fact that while praying before Saint Corentin he heard a voice from on high promising protection. As the two are folded in each other's arms, Margared overhears Rozenn murmur the words, "my husband" and reels against a pillar with the thirst for revenge born in her heart.

In the combat, the victory goes to Mylio, and the worsted Prince takes refuge in the chapel of Saint Corentin calling upon all the powers of evil for assistance. Margared comes out from the shadows.

"Hell listens," the woman scorned says quietly. If he so desires, yesterday may be made as but a remembrance. But how can that be with an army already perished? She suggests that there is an ally more terrible than war, the ocean. She will give him the keys to the sluices which protect her father's city from the sea.

At this the sky is obscured, and in contrast to the ominous darkness, a strange glow fills the chapel. The

statue of Saint Corentin rises to hurl reproaches at the betrayer, while a voice from the tomb urges repentance. Gradually the vision is effaced, leaving Margared upon her knees.

Act III opens with the marriage of Rozenn and Mylio, a scene full of charm and tenderness. Margared has disappeared from the ken of her relatives, but Karnac seeking her to fan the possibly ebbing flame of her revengefulness finds her watching the ceremony from afar. It is as he has feared, the crime appears too hideous now. But he taunts her, knowing the weakness of her jealous heart. Does she not see her hero bending to gaze into another woman's eyes? Does she not hear the sound of the bridal music? The ceremony must be now about at an end. He paints the picture which Margared's averted eyes shrink from beholding. The newly wedded pair are issuing from the chapel; their hearts are fluttering with a sweet emotion; one is thinking, "He is mine;" the other says, "How fair she is;" he bids her fancy how the evening breeze will carry to her the echo of their kisses.

Karnac succeeds. Margared goes to get for him the keys of the sluices. Coming back, she hears her father sorrowing over the loss of both his daughters, one by marriage, the other a fugitive from the palace. She hears Rozenn trying to comfort his sadness, and learns that they speak of her tenderly. It is too late for regret. The water is rising in the streets. The people fly to a hill, the King carrying the reluctant Margared with him. As they watch in temporary safety from the eminence, they see the stately palace devastated and many victims claimed by the sea. Then Margared, stricken with remorse, acknowledges herself to be the guilty one and throws herself into the flood. Saint Corentin accepts the sacrifice and the angry sea retires.

Striking passages in the brilliantly modern score are the opening chorus in which the people rejoice in the conclusion of the war, "C'est l'aurore bénie" (" 'Tis the dawn of blessed peace"); in the second act, Margared's reverie, as

she watches at the window; in the third, the wedding chorus of girls and young men; Mylio's bridal song, addressed to the door of Rozenn, "Vainement, O bien-aimée ("Vainly, oh! dear beloved"); the scene in which Karnac goads Margared to persist in her revenge and the prayer of the people that the waves may recede, "O Puissance infinie" ("O God of mighty power").

# THE YEOMAN OF THE GUARD

"The Yeomen of the Guard," or "The Merryman and His Maid," a comic opera in two acts with music by Sir Arthur Sullivan and text by W. S. Gilbert was first produced at the Savoy Theatre, London, October 3, 1888.

## CHARACTERS.

Sir Richard Cholmondeley, lieutenant of the Tower.

Colonel Fairfax, under sentence of death.

Sergeant Meryll, of the Yeomen of the Guard.

Leonard Meryll, his son.

Jack Point, a strolling jester.

Wilfred Shadbolt, head jailor and assistant tormentor.

The Headsman.

First Yeoman.

Second Yeoman.

Third Yeoman.

Fourth Yeoman.

First Citizen.

Second Citizen.

Elsie Maynard, a strolling singer.

Phoebe Meryll, Sergeant Meryll's daughter.

Dame Carruthers, housekeeper of the Tower.

Kate, her niece.

Yeomen of the Guard, gentlemen, citizens.

Through the machinations of a jealous kinsman, the gallant Colonel Fairfax has been sentenced to death for

sorcery and is pining in the Tower. He has, however, two staunch friends who do not propose that he shall perish, and these are his daughter Phœbe and Sergeant Meryll, whose life he has twice saved in battle. The Sergeant's son Leonard lately has been appointed to the Guard and a plan to substitute Fairfax for Leonard in the ranks occurs to them. Fairfax is brought to the Tower and declares that he is ready to die but that he cherishes one wish before the event, this being to contract a marriage so as to frustrate his wicked kinsman's plan to succeed to the estate. An impromptu bride is sought in all haste and Elsie Maynard, a strolling singer, who happens along in company with Jack Point, a jester, consents to go through the ceremony blindfolded, like unto a certain Maritana, known, in operatic lore.

The next thing is to get the yeoman suit to Fairfax in his cell. Phœbe brings into use her love affair with Wilfred the head jailor. She steals the keys, releases Fairfax in his yeoman uniform, and returns the stolen implements before their absence has been discovered. Just as the executioners are preparing for the beheading of Fairfax, the first act closes.

In the second act, we find the warders submitting to a tongue-lashing from Dame Carruthers for allowing Fairfax to escape. Wilfred, who is desirous of shining as an amateur comedian, is told by Point that if he will hold a mock execution, i. e., fire off the arquebus and state that it has caused the taking off of Fairfax, he will possess all the essentials of a jester. Accordingly the shot is fired and the governor notified that the prisoner is dead.

The watchful Dame Carruthers, meantime, has made a discovery. She has heard Elsie talking in her sleep and learns from her somnolent remarks that Fairfax is the man she married, and that the little strolling singer is his widow. Fairfax makes love to her in the interest of Point, but as usual in such cases, to his own undoing, for he falls a victim to her winsomeness himself. All is cleared up by the production of the governor's pardon, which has been held back



by the wicked kinsman. Fairfax and Elsie are entirely willing to have their marriage stand; Phoebe and Wilfred make one happy pair and the Sergeant and Dame Carruthers another.

It is interesting to know that of all the charming Gilbert-Sullivan family of operas the "Yeomen of the Guard" was the favorite child of its parents. With the public it has never reached the height of popularity occupied by either "The Mikado" or "Pinafore."

Among the most attractive solos and ensembles are Phoebe's song, "When a Maiden Loves;" Dame Carruthers' "When our gallant Norman foes;" the entrance of the crowd and players, "Here's a man of jollity;" the duet of Elsie and Point, "I have a song to sing, O!" Phoebe's song, "Were I thy bride;" Point's delightfully funny offering, "Oh, a private buffoon is a light-headed loon;" Fairfax's ballad, "Free from his fetters grim;" the trio, "If he's made the best use of his time;" the song, "Rapture! Rapture! when love's votary flushed with capture" and the charming finale.



## ROBIN HOOD

"Robin Hood," a comic opera in three acts with score by Reginald De Koven and text by Harry B. Smith, was produced in Chicago, June 9, 1890.

### CHARACTERS.

Robert of Huntington, afterward Robin Hood.

Sheriff of Nottingham.

Sir Guy of Gisborne, his ward.

|                |            |
|----------------|------------|
| Little John,   | } outlaws. |
| Will Scarlett, |            |
| Allan-a-Dale,  |            |
| Friar Tuck,    |            |

Lady Marian Fitzwalter, a ward of the crown, afterward Maid Marian.

Dame Durden, a widow.

Annabel, her daughter.

Villagers, milkmaids, outlaws, kings, foresters, archers, pedlars.

The scene is laid in England at the time of Richard I. The story opens on May-day at the market-place in Nottingham, where a merrymaking is in progress. The outlaws come to join in the fun and finally Robin Hood appears, dashing and handsome, and declares that he is earl and that the Sheriff shall so proclaim him. That worthy, however, has other plans. He swears that Robin Hood has been disinherited by his own father, who, shortly before the youth's

birth, was secretly married to a peasant girl who died when her child was born. This child whom he has reared, he asserts is Sir Guy and the rightful heir of Huntington. It has been arranged that the fair Maid Marian shall marry Sir Guy but her eyes are all for Robin Hood. She hopes that she may postpone her wedding until King Richard comes back from the crusades and thus be able to find a way out of the engagement. Robin Hood hopes, on the monarch's return, to obtain help to prove his right to his own. Incidentally, Robin Hood and Maid Marian, to the deep disgust of Sir Guy, exchange vows of mutual affection. The outlaws are all on Robin Hood's side and invite him to join their jolly crew, promising that instead of an earl he may be their king and rule beneath the greenwood tree. Robin agrees and they place the Sheriff in stocks from which he finally is rescued by Sir Guy and his archers.

In the last act a message from the king brought by Robin Hood saves Maid Marian at the very door of the church from the marriage which has seemed inevitable, and there is a general rejoicing that

Tho' clouds were dark and drear  
The sky is now so blue above.

"Robin Hood" is generally conceded to be the best musical score Reginald De Koven has written, while the libretto is easily the best of the many Harry B. Smith has given the stage. The work has enjoyed widespread and enduring popularity. Much admired are the spirited overture; the chorus, "A morris dance must you entrance;" the auctioneer song of Friar Tuck; the milkmaid's song with the chorus, "When Chanticleer Crowing;" Robin Hood's entrance to the chorus, "Come the Bowmen in Lincoln Green;" the duet of Robin Hood and Maid Marian, "Though it was within this hour we met;" the song and chorus, "I am the Sheriff of Nottingham;" the trio of the Sheriff, Sir Guy and Maid Marian, "When a peer makes love to a maiden fair;" the chorus, "Cheerily soundeth the

hunter's horn," which opens Act II; Scarlett's story of "The Tailor and the Crow," sung to humming accompaniment; the song of Little John and the chorus, "Brown October Ale;" the tinker's chorus; the sextet "Oh See the Lambkins Play;" Marian's charming forest song; Robin's serenade, "A Troubadour sang to his love;" and, in Act III, the Armorer's song, "Let hammer on anvil ring;" the "Legend of the Chimes," by Allan-a-Dale and chorus; the duet of Marian and Robin Hood, "There will come a time;" the quintet, "When life seems made of pains and pangs, I sing to my too-ral-loo ral-lay" and the country dance, "Happy day! Happy day!"





## CAVALLERIA RUSTICANA

"Cavalleria Rusticana," or "Rustic Chivalry," is an opera in one act with words by Targioni-Tozzetti and Menasci, after the tale of the Sicilian novelist, Verga, and with music by Pietro Mascagni. It was performed at the Teatro Constanzi, in Rome, May 20, 1890, having been written in competition for the prize offered by a music publisher for the best three one-act operas. To "Cavalleria Rusticana" was awarded the first prize. It is said to have been written in a week, and virtually in a day it lifted its young composer from obscurity to world-wide fame.

### CHARACTERS.

Santuzza, a village girl, betrayed by Turiddu.

Lola, wife of Alfio and mistress of Turiddu.

Turiddu, a young soldier, returned from the wars.

Alfio, a village carter.

Lucia, mother of Turiddu, keeper of the tavern.

The scene is laid in a Sicilian village, the curtain rising on a public square, one side of which is occupied by a church decked for Easter, the other by Mother Lucia's inn. Turiddu, her son, has but recently returned from military service. Before enlisting he was engaged to Lola but he finds her not "faithful and true," she having married Alfio, the well-to-do carter. Turiddu tries to be philosophic and speedily woos and wins, but alas, not honorably, the pretty peasant girl,

Santuzza, who loves him as ardently as he has loved the fickle Lola. The thought that Turiddu can console himself so easily and can mend the heart she has fancied fatally shattered, does not please Lola. Her jealousy is aroused and she exerts all her coquetry to regain his attentions. The task is not difficult, for Turiddu already is beginning to tire of the too-loving Santuzza.

Before the curtain rises, we hear the song of Turiddu in praise of Lola, supposedly sung as a morning greeting before her house. Santuzza goes to Lucia's door to ask the whereabouts of Turiddu. The mother brusquely tells her she does not know and bids her be off. However, in reply to Santuzza's tearful pleading she informs her that her son has gone to the neighboring village, Francoforte, for wine. Santuzza is doubtful, for she has had a glimpse of him the night before. Lucia, who begins to feel pity for the girl, asks her to come in but she sobs out that she is an outcast, having been excommunicated for her sin. Now Lola's husband, Alfio, runs gaily upon the scene boasting of his happiness and good fortune in which Lola is an important factor. Much to Lucia's astonishment, he too refers, to having seen Turiddu lingering near his house that morning. The people are celebrating Easter and the music of the mass issues from the church, its sacred strains being echoed by the people in the square. When silence comes again, the desperate Santuzza tells Lucia her sad story and of Turiddu's infatuation for Lola. Shamed and depressed, Lucia goes into the church to pray. Just then Turiddu arrives and is greatly annoyed to encounter Santuzza. With a supercilious air he inquires why she is not at church on Easter. Quietly she asks him where he has been staying and he lies, saying at Francoforte. She returns that she knows this to be false, that he has been at Lola's. He accuses her of spying upon him, cursing her jealousy and expressing his distaste and disdain for her. While this is going on, Lola comes flaunting by. She mocks Santuzza, asking her whether she is going to mass. Santuzza answers that only those who

are without sin can go there. Lola does not take this to herself but virtuously refers to her own freedom to go where she pleases. Santuzza by her importunity prevents Turiddu from going into the church with Lola, which makes him all the more furious. When Santuzza pleads with him to be just to her, he forgets himself and throws her down in rage. Then he hastens into the church after the woman who has infatuated him.

"Your Easter shall be bitter; that I swear," cries Santuzza wildly.

Alfio now returns to attend service and Santuzza in a frenzy of grief, reveals to him the perfidy of his wife and her lover. Swearing to obtain vengeance, Alfio rushes away, followed by the unhappy girl. At last the services are at an end and the crowd issues from the church. Turiddu and Lola steal a word before they separate at the doors. Many of the people flock to the tavern for wine at Turiddu's invitation. Finally Alfio comes. He refuses to accept of Turiddu's hospitality which means that he knows his injury at the other's hands. At this ominous sign and the fury displayed by the two men, the women run away frightened. Turiddu throws away the wine Alfio has just refused and asks him what else he has to say. Alfio answers grimly that all has been said. At this Turiddu bites Alfio's ear, which is the Sicilian form of challenge. However, before going to meet his adversary behind the garden, the repentant Turiddu embraces his mother and commends Santuzza to her care in case he is killed, confessing that he should have made her his wife. He leaves and Santuzza and Lucia cling to each other in terrible suspense. The women rush in crying that Alfio has slain Turiddu.

Mascagni, who at the time of the composition of "*Cavalleria Rusticana*," was only twenty-seven years of age, had the distinction of founding with his work a new school of opera, the "*verissimo*" school, with flesh and blood characters whose deeds follow the logic of passionate

human nature. He benefited by the reaction from the excessive craze for Wagner and his legendary operas, the people receiving the new realism with delight. The opera is extremely brief but it runs the gamut of the passions, is sincere and fresh, dramatic and original, while its local coloring is true and vivid. Few operas have met with such instant and lavish favor.

Preëminent in popularity among the numbers is the famous intermezzo for the orchestra which has place between the duet for Alfio and Santuzza and the exit from the church service. Other conspicuous numbers are Turiddu's song, heard behind the curtain during the prelude, "O Lola c'hai di latti la cammisa" ("O Lola, fair as flow'rs in beauty smiling"); Alfio's whip song with chorus, "Il cavallo scalpita;" the Easter chorus in the church and square "Regina Cœli" ("Queen of Heaven"), Santuzza's romanza, "Voi lo sapete" ("Now shall you know"); the impassioned duets for Santuzza and Turiddu and for Santuzza and Alfio; Turiddu's drinking-song, "Viva il vino" ("Hail the ruby wine") and his farewell to his mother.

## LE REVE

“Le Rève” or “The Dream,” a lyric drama in four acts and eight tableaux, with music by A. Bruneau and poem by Louis Gallet, after the romance of Émile Zola, was produced in Paris in 1891.

### CHARACTERS.

Angelique.

Hubertine.

The Bishop, Jean d'Autecœur.

Felicien.

Hubert.

An invisible choir.

The curtain rises on a simple French interior, an embroidery shop, from whose windows are seen a blossoming garden and the Cathedral of St. Agnes. Angelique sits with her needlework abandoned in her lap, absorbed in the Golden Legend. In fact, so much has she mused upon the characters of this loved book, that they have assumed for her actual being. She numbers among her friends Saint Marceline, who was burned; Saint Solange, who was scourged and Saint George, who bravely slew the fearful dragon.

While her foster-parents, Hubert and Hubertine, watch her reverie with loving indulgence, the humble cottage has the honor of a visit from the Bishop. He seems interested

in the delicate, deft-fingered girl. They tell him how, years before, they found her half-dead in the snow and adopted her. As he examines the ecclesiastical embroidery which she is making at his order and finds it excellent, he relates the story of an ancestor who healed the plague-stricken people with the touch of his lips and the words, "*Si Dieu veut, je veux.*" These words have been since that time the motto of this family. As Angelique listens she hears her invisible choir and the Bishop observes her ecstasy with amazement. When he has gone they speak tenderly of the reverend man and Hubertine tells how once he was married, how his adored young wife died, and that there is a son who is in disfavor because he will not be a priest. "He is as beautiful as an angel and as rich as a king," she adds.

Angelique naively relates her own day-dream, which is that she shall marry a king and spend her life in good deeds. When the shocked Hubertine bids her silence her pride and remember that kings are not always available, she declares that she has had a vision of him. Even then her face lights up, for through the window she catches a glimpse of the beautiful youth of her dreams.

In the second scene, we are taken to the field, where all day long the people have been washing linen in the stream. Angelique who is scattering lavender in the snowy folds, gaily sends her foster-parents home and remains behind on pretext of finishing some task, but really in the hope that, in the lily-scented quiet, the voices may come to her. As the rays of the setting sun strike the window of the chapel, they disclose the figure of a man whom for a moment she fancies may be Saint George in person. He disclaims the distinction, assuring her that his name is Felicien and that he is only a worker in stained glass. She returns the compliment giving the simple facts about herself. Her name is Angelique. She is an embroiderer; the shop and the garden of her parents are yonder. "But why do you look at me so?" she falters. "It is because



"I love you," he answers. And that is the whole story of the courtship.

Her parents are not inclined to accept him as unquestioningly as Angelique. They want some explanation of a workman who wears diamonds and whose hands are so white. He has promised that they shall know all on the morrow, the fête of Corpus Christi. And on the morrow, when they watch the procession, they see Felicien in the suite of the Bishop. The resemblance tells the story. "The son of Monseigneur!" Angelique cries gladly but her foster-parents gaze at her with profound sorrow.

In the next scene, the Bishop is resolved not to give his consent to his son's marriage, as he hopes to save him from the human ties in which he himself has found little but sorrow. The humble, heartfelt pleading of Hubert and Hubertine for their darling do not in the least move his iron will. No more do the entreaties of Felicien, nor those of poor drooping Angelique who comes to kiss his hands and fall at his feet in supplication, and who swoons at the sound of his relentless "never."

Felicien seeks Angelique, although he has been told that her love is cured, and finds her asleep in the little cottage but so white and frail that his heart is torn with compassion. She consents to fly with him but the sympathy of the invisible friends detains her, bidding her submit to the harshness of fate and to remember that renunciation is good. In the enthusiasm of sacrifice, she refuses to listen to her lover. He goes to his father to tell him that Angelique is dying and to pray him to heal the broken-hearted girl as his ancestor did the plague-stricken. Still the father is obdurate. But kneeling at his prie-dieu he hears the heavenly symphony which so often has sounded in Angelique's ears, and, crying that his dead wife has spoken, he takes the holy oil and sets forth for Hubert's cottage. Angelique's spirit seems almost to have departed but murmuring the words of his ancestor "Thy will be done," he kisses the girl's forehead. As the chants

of the priests sound about her, she revives and declares that she will live to see her dream accomplished.

On the morrow, Angelique and Felicien go to the cathedral to be married, but on the threshold the frail creature faints, almost as if with too much joy and dies on her lover's breast.

Bruneau has been called the standard-bearer of the young French School and his treatment of Zola's romance in his opera "Le Rêve" was sufficiently original to cause a stir, and to bring him prominently before the music world. He uses representative themes and displays a marked gift for characterization.

The Bishop's recountal in the first act, "Pendant une peste cruelle" ("During a plague most cruel"); his monologue in the fourth tableau of Act II, "Seigneur, J'ai dit: Jamais!" ("O God, I swore the vow") and Angelique's appeal to the Bishop are especially noteworthy pages in the score.

## L'AMICO FRITZ

"L'Amico Fritz" or "Friend Fritz" is a lyric comedy in three acts, the music by Pietro Mascagni, the book by P. Suardon after the novel of Erckmann-Chatrian of the same name. It was first presented at the Teatro Constanzi in Rome, Oct. 31, 1891.

### CHARACTERS.

Fritz Kobus, a rich bachelor.

Rabbi David.

Federico, a friend of Fritz.

Hanenzo, a friend of Fritz.

Suzel, the head farmer's daughter.

Beppe, a gypsy.

Caterina, a housekeeper.

Chorus behind the scenes.

The most interesting character in the opera is David, the Rabbi, the consummate match-maker, whose good humor and knowledge of human nature permeated every situation.

Fritz Kobus is a rich bachelor who has reached the age of forty without becoming a convert to matrimony. In fact, he is openly averse to it and declares himself "A friend to all, a husband, never." The Rabbi knows his excellent qualities and believes that marriage would bring him happiness. So he sets very cleverly about it to find him a suitable wife. Fritz's birthday is celebrated by his friends with a feast. Among those who come to do him honor is Suzel, the daughter of one of his farmers, who brings

him violets and presents her father's respects. In spite of all his boasted indifference to women, the girl's beauty and simplicity appeal to him and he speedily makes the visit to her father's farm which she has requested. They pick cherries together and the pretty incident comes near to completing the capture of the bachelor. The Rabbi sees them and is satisfied that his plans are prospering. To make sure of the state of the maiden's affection, he bids her tell him the old love-story of Isaac and Rebecca and her deep confusion convinces him that she is truly in love with Fritz. Believing that a little jealousy is necessary to bring the wary bachelor to capitulation, he casually informs him that he has found Suzel a husband. Fritz is very indignant at the thought of trying to marry off "such a baby" and, in rage, vows it shall not be done. He is miserable indeed when David tells him later that everything is arranged. When Suzel appears, looking sad and pale, he inquires ironically whether she has come to invite him to the wedding, whereupon she bursts into tears. He suspects for the first time that she is not indifferent to him and, in the prettiest and simplest of love-scenes, they are betrothed. Fritz's wager of his vineyard, Clairfontaine, made at the birthday feast apropos of the marriage question is lost and the delighted winner, Rabbi David, hands it over to Suzel for a dowry.

This opera, which the public awaited with eagerness, did not meet the expectations aroused by "*Cavalleria Rusticana*." Although it has many merits of its own, it is generally agreed that the subject is too gentle for the dramatic and sensational style of Mascagni.

Among the more notable numbers in the score are Suzel's presentation of the violets; Beppe's song in the first act; the charming "cherry" duet, which is the best number; Suzel's story of Isaac and Rebecca and the final duet of Fritz and Suzel, "*Io t'amo, t'amo, o dolce mio tesor*" ("I love thee").

## I PAGLIACCI

"I Pagliacci" or "The Players," a tragic opera in two acts and a prologue, with words and music by Ruggiero Leoncavallo, was first performed at the Teatro dal Verme, Milan, May 21, 1892.

### CHARACTERS.

Canio (in the play, Punchinello), master of a troupe of strolling players.

Nedda (in the play, Columbine), wife of Canio.

Tonio (in the play, Taddeo), the clown.

Beppe (in the play, Harlequin), one of the troupe.

Silvio, a villager.

Villagers.

In the prologue, sung in front of the curtain, a hint of coming gloom is given and Tonio, who sings, suggests that back of the motley and tinsel are human hearts beating with passion.

"I Pagliacci" is a play within a play. The scene of the story is laid in Calabria and the plot concerns itself with the members of a traveling troupe of players. They arrive in the Italian village and are warmly welcomed by the curious inhabitants. It soon develops that all is not harmony in the little company. The beautiful Nedda is far too attractive to be really creative of happiness, and not only does she possess a husband, Canio, whom she does

not love, but two lovers as well. Tonio is madly in love with her but she is enamored of Silvio, a villager, and scornfully rejects the somewhat loutish advances of the clown. She summarily dismisses him, cutting him across the face with a riding whip when he tries to embrace her and thereby securing his active enmity.

Shortly thereafter, his opportunity comes. Overhearing her planning with Silvio to elope, he rushes away to inform Canio who is drinking at the tavern. Canio comes post-haste but Silvio escapes over the wall. The husband has not been able to recognize him and Nedda cannot be terrified into disclosing his identity. Canio is about to stab his unfaithful wife when Beppe, the clown, interferes, warning him that it is high time to prepare for the play. In no heart for play-acting, Canio postpones his vengeance and, lamenting, makes ready to appear as Punchinello.

The second act opens on the same scene. It is evening and the rustic audience has assembled before the little theatre. Nedda, while collecting the admission fees, has managed a word with Silvio. When the curtain on the rude stage is drawn aside, it soon becomes apparent that the play is to be a replica of the state of affairs existing in the troupe. Nedda, as Columbine, is alone on the stage listening to the tender songs of Harlequin, her lover in the play. Tonio, as Taddeo, the fool, enters to serve them with food, and, just as he has done a few hours before in real life, he now makes love to her and she repulses him haughtily. To complete the resemblance between the mimic and the real play, the fool brings back the wronged husband who finds Columbine and her lover dining merrily together and plotting to poison Punchinello. But the anger which Punchinello shows soon becomes too terrible in quality to be merely acting and even the audience which is being well entertained begins to realize this. When Punchinello rushes upon Columbine and in maddened tones again demands the name of her lover, they feel that it is a real tragedy which is developing under their eyes. Nedda sees



her necessity and calls upon Silvio in the audience to save her. He leaps upon the stage but is too late. Canio has thrust his erring wife through with a dagger and with its dripping blade he turns and stabs Silvio, too. Then Canio turns to the audience, in whose eyes he is vindicated. "Go," he says hoarsely, "the comedy is ended."

This fiery melodrama, distinctly Italian, dramatic and forceful in method is generally compared to "*Cavalleria Rusticana*" which it follows closely. The music is consistent, making an effective, illustrative and enhancing accompaniment to the exciting incidents of the plot. There is much of the modern Italian short-phrased melody in the score. The intense nature of the story, together with the strongly impassioned, unquestionably sincere and, in many respects, beautiful character of the music lend the work qualities which promise to secure for it long enduring favor in the public's esteem and to make it one of the best products thus far received from the young Italian school.

Especially admirable are: The "prologue" sung by Tonio before the curtain, a number which virtually takes the place of an overture; the chorus imitative of bells, "Dong, ding, dong;" Nedda's cavatina, "O, che volo d'augelli" ("Ah, ye birds without number"); the duet for Nedda and Silvio, "E allor perchè" ("Wherefore I pray thee"); Canio's "Lament" which closes the first act, "Recitar! mentre preso dal delirio" ("To go on! When my head's whirling"); the "Intermezzo" between the two acts; Harlequin's serenade sung behind the scenes of the mimic theatre, "O Columbine, il tenero" ("Columbine, your Harlequin") and the music accompanying the play.



## FALSTAFF

"Falstaff," an opera in three acts, with music by Giuseppe Verdi and text arranged after Shakespeare by Arrigo Boito, had its first performance at La Scala, Milan, March 12, 1893.

### CHARACTERS.

Sir John Falstaff.

Master Ford.

Master Fenton.

Dr. Caius.

Bardolph, { followers of Falstaff.  
Pistol, {

Mrs. Alice Ford.

Mrs. Quickly.

Mrs. Page.

Nannetta, her daughter.

Host of the Garter Tavern.

Robin, page to Falstaff.

A page to Master Ford.

Town and country people, Ford's servants.

Scene, Windsor Forest in the reign of Henry IV.

The libretto is based mainly upon the "Merry Wives of Windsor," which Shakespeare is said to have written in compliance with the wish of Queen Elizabeth to see the "Fat Knight" in love. Boito's arrangement is supplemented with several passages from "Henry IV."

In the first act, Falstaff and his henchman, Bardolph and Pistol, are discovered eating and drinking mightily at

the Garter Tavern. They exchange compliments with Dr. Caius, who accuses them of emptying his purse while he slept. He and Pistol engage in a verbal battle in which such choice epithets as "sprout of the mandragora" and "yardstick" are hurled as missiles, while the fat knight looks on with magnificent condescension and occasionally lets drop some maxim from a very practical philosophy.

Falstaff, it develops, has fallen in love with the Mesdames Ford and Page, the Merry Wives. He bids Bardolph and Pistol carry to them each a billet-doux. They refuse to meddle in the matter, their "honor" forbidding. The mention of this superfluous little word gives occasion for the famous monologue from "Henry IV." depicting the impotency of honor.

In the second scene of Act I, we are introduced to the joke-loving Merry Wives to whom a page has delivered the fat knight's "inflammatory" epistles. Under a promise of secrecy, they tell each other of "such an adventure" and find that the poetical effusions with which they have been favored are alike and from the same gallant. They plot to take a merry revenge upon their amorous "wine-cask."

The treacherous, time-serving Bardolph and Pistol warn Ford of the designs of the obese Don Juan, virtuously referring to the fact that they have refused to carry his messages. While the injured husband is preparing a frustration, Nannetta (sweet Anne Page) and her adorer, Fenton, make love delightfully. The curtain falls as the Merry Wives conclude the arrangements for the practical joke and, with shaking sides, quote from their love-letters,

Your lovely eyes shall shine on me,  
Like stars from the immensity.

The curtain of the second act rises to discover Falstaff drinking sack at the Garter Tavern. Thither comes Mrs. Quickly to tell him that the ladies are flattered and would meet him.

"You bewitch them all," sighs the gossip.

"'Tis not witchery," explains the modest Sir John, "but a certain personal fascination."

The jealous Ford visits Falstaff, under the name of Brook, and by means of a demijohn of Cyprus wine, craftily draws from him a boastful admission of his conquest of Mrs. Alice, even disclosing the hour of the visit he is about to pay her.

Falstaff excuses himself as the happy moment approaches and leaves Ford engaged in concealing his wrath. Mrs. Quickly precedes him to inform the Merry Wives that he has "fallen into the trap like a stone." Nannetta alone of all the company is not in convulsions of laughter, and, upon being questioned, confides to her mother that the course of true love is not running smoothly with her for her father wants her to marry fussy old Dr. Caius. She confesses a preference for being stoned alive and her mother promises to help her out of the dilemma.

When all have concealed themselves around a corner, waiting to enjoy the culmination of the joke, Falstaff enters and proves himself master of the honeyed phraseology of love. He is interrupted in his puffy protestations by the warning that Ford is coming "hard on his track, . . . filled with tremendous rage and cursing all the daughters of Eve."

The women hastily conceal him in the buck-basket and nearly smother him with soiled linen. Ford, with Bardolph and Pistol and all the neighbors, rage about the house and Nannetta and Fenton take advantage of the hubbub to continue their love-making behind a screen, from which suddenly is heard the sound of a rapturous kiss. All advance cautiously, remembering that "a man of that size cannot be routed with a breath." The screen is upset and Nannetta is disclosed blushing in Fenton's arms. Now orders are given to chuck the family washing into the Thames and in spite of the protests of the contents of the buck-basket, this is done.

In the third act, Falstaff is seen at his old haunt, the Garter Tavern, musing on the rascally world and calling for

mulled sack to soothe his ruffled feelings. While in this mood, he is approached by Mrs. Quickly with an elaborate explanation that the buck-basket episode was no fault of the lovely Alice and that she fain would see him again. A little flattery does the work and Falstaff agrees to a midnight meeting at Herne's Oak, he to be in the disguise of the Black Huntsman. It is a weird company which awaits his arrival in Windsor Forest. Fenton is Oberon, Nannetta the queen of the fairies and there are troops of hobgoblins, sprites and elves. Falstaff is no laggard in love but is on hand at the stroke of midnight dressed as Herne the Huntsman. The supernatural bevy lies low while he greets his mistress but, at a signal from Bardolph, they fall upon him and pinch him, claw him and roll him about until he cries for mercy. Finally the breathless old sinner recognizes Bardolph by his red nose and begins to suspect that he has "been made an ass of."

Page thinks to celebrate the fat knight's discomfiture by the marriage of his daughter to Caius who is to be disguised as a monk; but it is Fenton behind the cowl and the true lovers are united instead. Page is inclined to be forgiving and everybody goes off to supper, still shaking with laughter over the night's adventure.

"Falstaff" is in every respect a remarkable work. It was composed when Verdi was eighty years of age but shows no signs of falling off in power. On the contrary, musical authorities esteem it to be his masterpiece, albeit the general public has been slow in its acceptance of the great work. It is filled with the spirit of youth and of joy. It ripples with laughter and true musical humor from beginning to end, although not without occasional moments of exquisite tenderness. Boito's libretto borders on perfection, one critic declaring it "probably the best written and planned book ever presented to a composer." He has translated Shakespeare with love and respect and has preserved admirably the spirit and the English flavor. When "Falstaff" was first presented at La Scala Theatre,



it was acclaimed one of the greatest works ever heard within those famous walls.

As to notable passages in the opera, which has, by the way, no overture nor prelude there may be mentioned an effective chattering quartet in E major for the women's voices, unaccompanied, the reading of Falstaff's love-letters; the "Honor" soliloquy; the ensemble music of the second act, the buck-basket episode; the fat knight's famous scherzetto, "When I was page to the Duke of Norfolk's grace;" the love duet of Nannetta and Fenton; Nannetta's song in the scene of the haunted forest and the wonderful vocal fugue which brings the work to a close.



## MANON LESCAUT

"Manon Lescaut" is a lyric drama in four acts with music by Giacomo Puccini, the libretto being the work of the composer and a committee of friends, with an English version by Mowbray Marras after the familiar work of the same name by Abbé Prévost. It was first presented in Turin in 1893.

### CHARACTERS.

Manon Lescaut.

Lescaut, her brother, a sergeant of the king's guards.

The Chevalier Des Grieux.

Geronte de Ravoir, Treasurer-General.

Edmondo, a student.

The Innkeeper.

A singer.

The Dancing-Master.

A lamplighter.

Sergeant of the Royal Archers.

A captain in the navy.

The Hair-Dresser.

Singers, old beaus and abbés, girls, citizens, villagers, students, people, courtezans, archers, sailors.

The opera opens at Amiens, in the later half of the Eighteenth Century, in the square where the post-chaises depart for Paris. Here frolic the gayest of throngs, students being a conspicuous element. Among the students are Edmondo and Des Grieux, the latter a youth of good family,

who, when chaffed by his companions, declares gaily that he knows nothing of the dismal farce called love. While all the young fellows take time from their drinking and card-playing to flirt with the girls who stroll by upon the avenue, a diligence draws up at the inn from which alights a young girl, Manon Lescaut, accompanied by her brother and Geronte, an elderly state official. During the time the luggage is being disposed of, the girl sits down before the inn and is approached by Des Grieux, who is enchanted with her grace and beauty. With much simplicity she tells him her name. She also tells him that on the morrow she is to be consigned forever to a convent. To her admirer's expression of horror that one so well fitted for the joyousness of the world should endure such a gloomy fate, she makes answer that there is no escape from the dictates of the paternal will. Geronte, too, is fascinated by the lovely Manon and her brother shows some inclination to dispose of her to the highest bidder. While Lescaut, who is a professional gambler with, in addition, many other unsavory qualities, is engaging the students in disastrous play, Geronte, who has planned to elope with Manon, gives orders to the landlord to have a carriage waiting for a man and a maiden who will ride to Paris like the wind. Edmondo overhears these directions and having observed his friend's sudden infatuation, tells him of the girl's peril. Des Grieux speedily resolves to take Geronte's place in the carriage. When Manon appears, she offers but a half-hearted resistance to her abduction at the hands of the charming youth, and in a trice the two madcaps are on their way to Paris followed by the maledictions of the baffled *roué*.

The two young lovers pass an idyllic period together in Paris but their funds give out, and when Lescaut tracks them to their abode, Manon with whom the desire for luxury is a veritable passion, falls a victim to the worldly allurements held out by the rich old libertine Geronte and runs away with him.

At the opening of the second act, we find her installed in Geronte's house. She sits in a splendid salon, surrounded by servants, hair-dressers, singers and dancing-masters. Lescaut is much pleased with this arrangement, for he is not above accepting the ill-earned bounty of his sister. Just as her coiffure is finished, he comes in. He compliments her and tells her that she should thank him for rescuing her from "the modest little cottage very rich in kisses but short in money." But Manon presents many strangely contrasting phases of character and much as the luxury delights her, she finds herself unable to forget Des Grieux and his refined and poetical devotion, which forgives for her sake his exile from home and the withdrawal of his allowance. She is not very much interested in learning the minuet and when Des Grieux, dejected, appears at her apartment, having long sought trace of her, she throws her arms about him in rapture and overwhelms him with endearments. Thus they are surprised by Geronte, who angrily reproaches her for her ingratitude and faithlessness. In reply she laughs at him and bids him look in the mirror and prove to himself his inability to inspire love. Geronte, roused to fury, causes her arrest and has her sentenced to be deported as a "fille de joie."

Manon accepts her lot with the fortitude which characterizes her. She makes one attempt to escape from the harbor at Havre but is recaptured. Before this, Des Grieux has visited her to kiss her hands through the bars. The roll is called, she passes to the ship with the other women of her unhappy class, weeping and cowering under the stares and rude comments of the crowd. The agony of Des Grieux, who is a witness of her humiliation, touches the captain, who allows him to come on board and, as the original tale has it, he becomes a cabin-boy in order to be near her.

The last act finds Manon and her lover in America, wandering on the plains near the territory of New Orleans. They are lost in a strange country, weary and thirsty, and

the delicate form of Manon is racked with fever. Bravely she tries to keep on and to lend encouragement to her heavy-hearted companion but at last is overcome with exhaustion and falls in a swoon. The distracted young man revives her and leaves her for a few moments in the hope of finding some woodland hut which may afford them refuge. At sunset he returns unsuccessful, to find her delirious. Finally, as her weakness increases, the terrible realization that the chill of death is upon his beloved Manon is forced upon him. With her last breath Manon finds joy in protesting the depths of her love, murmuring at the last,

Time will obliterate my faults  
But my love will never die.

The work which captivated Italy and which has made its way successfully into other countries is an example of the new school of realism. Many of its scenes are treated with great power, notably the embarkation at Havre. There have been several operatic versions of Abbé Prévost's celebrated but unpleasant romance, among them one by Auber, one by Massenet and one by Kleenmichel, but this is generally conceded to be the best. It was Puccini's first success.

Notable passages are the song of heart-free Des Grieux, "Tra voi, belle, brunee bionde" ("With you fair ones, brunette or blonde"); the chorus which welcomes the arrival of the diligence; Des Grieux's greeting to Manon, "Oh, come gravi le vostre parole" ("Ah, how earnest are thy speech and manner"); the charming duet of Manon and her brother; the music of the minuet; Manon's song, "L'ora, O Tirsa, è vaga e bella" ("The hour, O Tersa, is fav'ring and fair"); the rapturous duet when the lovers meet in Geronte's salon; the lovely intermezzo before Act III; the roll-call of the sergeant on the dock at Havre; Des Grieux's plea to the commandant to take him on board and Des Grieux's song to Manon in the wilderness, "Non mi rispondi, amore" ("Wilt thou not answer? beloved").



# I MEDICI

"I Medici," an historical opera in four acts, with words and music by Ruggiero Leoncavallo, was produced at La Scala in Milan, in November, 1893.

## CHARACTERS

Lorenzo de' Medici.

Giuliano de' Medici.

Giambattista da Montesecco, a Papal captain.

Francesco Pazzi.

Bernardo Bandini.

Salviati, the Archbishop.

Il Poliziano.

Simonetta Cattanei.

Fioretta de' Gori.

The Mother of Simonetta.

Citizens, populace, public singers, conspirators.

The action passes at Florence, in the latter part of the Fifteenth Century. When the curtain of the first act rises, a wooded hill near the city is seen, with glimpses of a river in the background. It is noon. Lorenzo de' Medici and his younger brother Giuliano, enter and Lorenzo admits that he long has felt that the enmity of the Pope is directed against their family. His suspicions are not without ground, for at that very moment Montesecco and his fellow conspirators are plotting near by. Voices are heard and all disperse, some joining the hunt. When all are gone Simonetta

strolls in. She is followed by her friend, Fioretta. Simonetta is oppressed by sadness, although she has no tangible reason for it. Fioretta leaves her and she is suddenly confronted by Montesecco. Taken with her beauty, he tries to seize her but she evades him, her scorn only increasing his admiration. He is distracted by the tumult arising from the pursuit of a deer by hunters and dogs. The terrified animal eludes its pursuers, much to Simonetta's delight. Giuliano returns and Simonetta falls in love with him at first sight. As they converse Montesecco spies upon them from the bushes. Giuliano tells the girl only his first name and makes an appointment with her for the morrow. Fioretta comes unexpectedly to rejoin Simonetta and she, too, falls in love with the attractive patrician youth.

In the second act, the scene shifts to the Square of Santa Trinita. The night is falling. Here are gathered the Archbishop, Francesco Pazzi, Montesecco and the other conspirators. There is much talk of the "cause," which is to assassinate the dangerously ambitious Medici. They are interrupted in their plotting by the arrival of the crowd. Among them is Lorenzo de' Medici and his musicians. His singing is so excellent that the people are delighted, and when his identity becomes known, the cry of the Medici is echoed from many approving throats. Simonetta and her mother appear and against the advice of her parent, the girl dances and sings. At last she sinks to the ground unconscious. Giuliano is in deep distress, while Fioretta watches him half jealously. Simonetta is borne away and Giuliano, left with Fioretta, asks to be kept informed of Simonetta's condition. Giuliano, noticing his companion's sadness, questions her about it. Finally she confesses that she loves him and, kissing him, hurries away.

Act III reveals through the darkness the interiors of the adjacent houses of Simonetta and Fioretta, and, in the foggy distance, Montesecco's house and an old bridge over the Arno. Fioretta climbs the stairs leading from Simonetta's house to her own. The memory of Simonetta's kisses

brings deep compunction to her, for she knows that her friend little guesses her intimacy with Giuliano. The conspirators gather and see Giuliano cross the bridge and hurry to the house of Fioretta. They spy upon him and find that he is on business of love. Giuliano asks anxiously about Simonetta and Fioretta tells him that the girl speaks continually of him.

Simonetta, meantime, overhears the plot of the conspirators to kill the Medici on the morrow. She is discovered by Montesecco and admits that she knows all. When asked what she will do, she declares stanchly that she will warn the victims. The crafty Montesecco leads her to Fioretta's window, where she sees her friend in Giuliano's embrace. Montesecco has miscalculated, however, for instead of desiring revenge, she rushes in to tell her story. She has merely gasped "Tomorrow, the Medici" when she falls dead.

The interior of the church of Santa Reparata is seen in the fourth act. Mass is being said and the church is filled with people. Montesecco and his allies circulate among them, inciting them against the Medici. Fioretta, upon her knees, fervently implores pardon for her sins. Lorenzo enters with Il Poliziano, followed by four gentlemen. Murmurs of disapproval are heard and it is evident that the conspirators have worked to some avail. Finally Giuliano joins his brother and the conspirators find that the time is ripe for action. They creep upon Giuliano and stab him but Lorenzo and his followers defend themselves. There is general confusion and cries of "Death to the tyrants" are heard. Lorenzo, gaining a point of vantage, tries to show the people that they are wrong. He finally succeeds in getting their attention, and they begin to distrust the conspirators. Fioretta leans over the wounded Giuliano, weeping. With his last breath, he confesses to his brother that she should have been his wife and consigns her to his care. Now the people cry that Giuliano's death shall be avenged and the church resounds with the Medici cry, "Palle! Palle!"



## HÄNSEL AND GRETEL

"Hänsel and Gretel" is a fairy opera in three acts, the music being by Engelbert Humperdinck and the libretto by his sister, Frau Adelheid Wette. It is the nursery legend of "The Babes in the Wood," told in German fashion. The work was first produced in Munich, Dec. 30, 1893.

### CHARACTERS.

Peter, a broom-maker.

Gertrude, his wife.

Hänsel,     }  
Gretel,     } their children.

The Witch, who eats children.

Sandman, the sleep fairy.

Dewman, the dawn fairy.

The enchanted children.

The fourteen angels.

There are three scenes, the first of which is laid in the wretched little cottage of Peter, the broom-maker. He and his wife, Gertrude, have gone to town to sell their wares and have left Hänsel and his sister Gretel in possession of the house. For a while they are very good children, the boy working at a broom and the girl knitting stockings. But soon they realize that they are hungry. Except for the jug of milk with which the mother is to make a porridge when she comes home, the house is in the sad condition of Mother Hubbard's cupboard. They do not quite dare to

drink the milk and they do not care to work, so they begin to dance. This is such great fun that they keep it up until they grow dizzy and fall laughing upon the floor. But the mother comes in just then and, angry at finding them idle, boxes the boy's ears and accidentally knocks over the milk, not only spilling it but breaking the pitcher as well. This is such a catastrophe that the poor woman bursts into tears and curtly tells the children to go and hunt strawberries in the wood and not to come home until the basket is full. They have been gone but a little while when the father comes back and it is apparent at once that he has had fine luck, for he is singing a song and the basket on his arm is full of good things to eat. He has indeed sold all his brooms and there will be something beside dry bread for a while. When his wife tells him that the children have been sent away to the forest of Ilsenstein, he is horrified, for he knows that it is there that the witches ride and that they live on children. In terror, they both rush out to find Hänsel and Gretel.

In the second act, we find the two children in the forest. It is sunset and the basket is brimful of fruit. The boy crowns his sister with a rose-wreath, while she gives him a strawberry as a reward. It tastes good and he eats another. Then she tries one, and behold! in a few moments the basket is empty. They would even brave the wrath at home but it is dark and they cannot find the way and the forest is full of terrifying sounds and peering faces. Thoroughly frightened, they lie down in each other's arms, trying to say their evening prayers. They find comfort in the familiar words:

When at night I go to sleep  
Fourteen angels watch do keep:  
Two my head protecting,  
Two my feet directing,  
Two upon my left in sight,  
Two there are who warmly cover,  
Two above me always hover,  
Two to whom the word is given,  
To guide my steps to heaven.



Then the Sandman comes in a mist, sprinkling sand in their eyes, and they sink to sleep. The mist becomes a staircase, and the angels descend and stand guard about the children.

In the third act, they are awakened by the little Dewman, and, wandering into the woods, they find the Witch's house with its fence of gingerbread figures about it. They are hungry, so invited by a gentle voice within, they nibble at the cakes that are on the house and, of course, the Witch comes out and seizes them. She puts Hänsel in a cage to fatten on almonds and raisins and is about to thrust the plump Gretel into the oven, when the clever brother, who has freed himself, picks up the enchantment wand and slipping up behind the Witch, pushes her head first into the oven.

A great many fine things happen in the finale. The oven cracks open, revealing the Witch, turned to gingerbread. The gingerbread children become flesh and blood again simply by the touching of the fingers of Hänsel and Gretel and Peter and Gertrude find their children safe and sound.

This charming setting of a simple nursery tale was originally intended to be only an unpretentious work for home presentation. The composer's sister wished a little singspiel for the use of her children and thus began the writing of the text. Humperdinck was asked to supply the music. He composed the work, using as his thematic material a number of the well-known German folk-songs. As he worked, his enthusiasm and interest grew and soon the determination was reached to make the work an opera. The influence of Wagner was strong on the composer and, while the musical setting he has supplied is perhaps disproportionately elaborate and complex for so simple a story as is this nursery tale, the beauty of the music itself and the irresistible appeal of the book have made the opera a recognized masterpiece throughout the world.

Among the numbers which linger in one's memory are the orchestral number, "The Witch's Ride," the beautiful

prayer of the children in the forest scene; the Sandman's lullaby; the music accompanying the appearance of the angels; the waltz of Hänsel and Gretel before the house of the Witch and the final "Hymn of Thanksgiving,"

When past hearing is our grief,  
God, the Lord, will send relief.

## LA NAVARRAISE

"La Navarraise," termed by its composer "a lyric episode in one act," with text by Jules Claretie and H. Cain, and music by Jules Émile Frederic Massenet, was produced in London in 1894.

### CHARACTERS.

Garrido, a general of the Royalist troops.

Remigio, a farmer.

Araquil, his son, sergeant in the Biscayan regiment.

Ramon, a lieutenant in the same regiment.

Bustamente, a sergeant in the same regiment.

Anita, a girl of Navarre, betrothed to Araquil.

Officers, soldiers, villagers, military chaplain and surgeon.

The opera opens in a public square in a village near Bilbao. It is an evening in springtime, soldiers begrimed with powder straggle past and a group of women pray in silence before a Madonna. The booming of cannon and the rattle of musketry fill the air and bring the terrified women to their feet. It develops that Garrido, general of the Royalist troops, has tried vainly to retake a Basque village from the Carlist leader, Zuccaraga. One of his officers, Ramon, is timidly approached by Anita, a girl of Navarre, who inquires breathlessly for news of her soldier sweetheart, Araquil. But he can tell her nothing. As she is praying to the leaden medallion of the Virgin, which hangs

about her neck a battalion appears and Anita scans the ranks eagerly. It passes and Araquil is not of it. Finally he comes, having been delayed by military duty, and Anita casts herself into his arms and covers his face with kisses. Oblivious to everything but each other they are interrupted in their endearments by the approach of Remigio, Araquil's father, who is delighted at the safe return of his son of whom he is very proud. But he has no gentle words for this girl of Navarre, for he is ambitious for his son and looks higher for a wife for him. Whoever weds Araquil must have a dowry equal to his own property. Anita loves too well to be angry, she only asks how much that dowry must be and is hopeless when he answers carelessly, "Two thousand duros." He might as well ask her to bring him the moon. Araquil entreats his father to be lenient but to no avail.

Garrido comes to raise Araquil to a lieutenancy and his father, prouder of him than ever, hurries him away from Anita. Night comes on and the girl still lingers in the square, dejected. Araquil's father was right. She is only a stranger, an outcast, a beggar. What is there left for her but to go on alone and broken-hearted? Finally she overhears Garrido talking with Ramon. Zuccaraga has been having fresh victories, all the general's friends have fallen before him. He would give a fortune to any one who would take Zuccaraga. A fortune! Pale and with staring eyes, she goes to Garrido and tells him that she will do the deed. Astonished, he asks her name but she answers that she has no name, that she is only a girl from Navarre, and runs away into the darkness. "Mere empty threatening," mutters the officer.

Araquil comes back, seeking his sweetheart. Yes, the soldiers have seen her. She was bound for Zuccaraga's camp. They are full of insinuations. The Carlist leader loves pretty women, it seems. Araquil is wild and, as the day breaks, he rushes away to find out for himself. Shots are heard, for the Carlists have risen. Anita comes back

to the Royalists, deathly pale, her arm wounded. She tells Garrido that she has fulfilled her part of the bargain and demands the money. Remorsefully he pays it, binding her to secrecy.

While Anita is gloating over the gold which will bring her such joy, Araquil, who has traced her to the Carlist camp and who believes in her guilt, is brought, wounded. He accuses her of unfaithfulness but she cares only that he is hurt. When he sees the gold, he tells her that she has sold herself. Just then the bells ring out for Zuccaraga's death. The people say that he was killed last night by an assassin. The eyes of Araquil are fixed upon Anita's hands and she fancies that he can see the blood upon them and hides them in terror. Then he understands and, pointing to the money, cries in an awful tone, "The price of blood," and falls back dead. Remigio drives her away from his son's body and she is about to curse the Madonna, who has forsaken her, when she hears the bells in the distance and fancies it is her wedding-day. Then she kisses the little leaden medallion and laughs joyfully, for La Navarraise is mad.

Upon the histrionic ability of the one cast in the role of Anita depends chiefly the success of this warlike drama, with its persistent din of battle, for it is more of an acting than a singing part.

Among the important passages in its vivid score may be mentioned the duet of Anita and Araquil upon their meeting, "*Ton souvenir m'a protégé*" ("I thought of thee, my darling only") and Araquil's song, when he comes back to look for Anita in the square, "*Que deviens-tu donc mon aimée?*" ("Why comest thou not?"). Also effective are the strangely beautiful nocturne which accompanies the sleep of the soldiers who are stretched upon their blankets in the road; Anita's song over the gold and her raving when she goes mad, and the song sung by the soldiers and Sergeant Bustamente to the music of his guitar, when just

before "lights out," they gather around the soup-pot. The English translation of this sinister piece is effective:

**Bustamente.** I've three houses in Madrid!

**Chorus.** Oh, you poor old soldier!

**Bust.** The gaol, and the place where the dead are hid!

**Chorus.** And the hospital, too, for the soldier!

**Bust.** But I've my sweetheart Isabelle!

**Chorus.** He has his sweetheart, you can tell!

So, as for sorrow—let it fly!

Sing away, boys, let the dead men lie!

**Bust.** The soldier's love is but a flower,

**Chorus.** Oh, you poor old soldier!

**Bust.** The bugle sounds the parting hour,

**Chorus.** "Good bye" says the poor old soldier.

**Bust.** But I've another sweetheart yet!

**Chorus.** He has another, don't forget!

So as for sorrow, let it fly!

Sing away, boys, let the dead men lie!



## LA BOHEME

"La Boheme" or "Bohemia," an opera in four acts with book by Giacosa and Illica and music by Giacomo Puccini, was first presented at the Teatro Reggio, Turin, Feb. 1, 1896. The plot is based on Murger's novel, *Bohemian Life*.

### CHARACTERS.

Rudolph, a poet.

Marcel, a painter.

Colline, a philosopher.

Schaunard, a musician.

Benoit, an importunate landlord.

Alcindoro, a state councilor and follower of Musetta.

Parpignol.

Musetta, a grisette.

Mimi, a maker of embroidery.

Students, work-girls, citizens, shopkeepers, street-vendors, soldiers, restaurant waiters, boys, girls, etc.

Time, about 1830.

The action begins in an attic-studio in the Latin Quarter in Paris, where are discovered Rudolph and Marcel, the latter painting on what he announces is to be his masterpiece, "The Passage of the Red Sea." It is cold and there is no fuel and Marcel is about to sacrifice one of the rickety chairs, when Rudolph insists upon using instead his drama manuscript.

As a cheerful blaze is kindled, Colline joins them, grumbling because he has been unable to pawn his books. Their joy is great when Schaunard comes, bringing a supply of food and fuel, and a feast is soon in progress. Benoit, the landlord, interrupts it with demands for rent money but they give him wine and lead him to confess that he is a sad old rogue, until under the pretense of fearing contamination, they forcibly eject him. Finally they all leave with the exception of Rudolph who begins to write, but stops at the knock of Mimi, a girl of beautiful but delicate appearance, who comes to his door to ask for a light. She faints at the threshold but is restored with wine. As she is leaving, she loses her key, and both candles are accidentally extinguished. While groping about for the key, their hands meet in the dark, and they acknowledge their sudden and mutual love. They go out together, the enamored Rudolph and the frail poetical girl, who lives alone in an attic and by her embroidery earns a meager living.

The second act takes place near the Café Momus, where the lights are gay and the picturesque and motley crowd of the Latin Quarter flit about; where the air is full of the cheerful cries of the street-vendors, acclaiming their wares, hot coffee, chestnuts and sweetmeats; while above all is heard the strident inquiry, "Who'll buy some pretty toys from Parpignol?" This spot is regularly frequented by the four inseparable companions, who are nicknamed "The Four Musketeers." Rudolph buys Mimi a bonnet and introduces her to his comrades, whom he finds at supper. At this instant, Musetta, a famous grisette, whose "surname is Temptation," a being petulant and unprincipled but fascinating, appears with Alcindoro, a foolish old state councilor, who is dancing attendance upon her. Marcel has formerly been her gallant, but has been discarded. He struggles to appear indifferent, but his agitation is plainly evident. Musetta boldly tries to draw his attention and finally pretending that her shoe pinches, orders old Alcindoro off to

buy her a new pair. In his absence a most ardent reconciliation is effected. The comrades find they have not the wherewithal for the meal and Musetta saves the situation by adding their bill to hers and leaving them both for Alcindoro, after which subtle strategy Marcel and Colline carry her off shoeless through the crowd.

Rudolph and Mimi have been living together for several months when Act III begins; but, alas, not happily, for the very intensity of their love brings them pain. Rudolph is continually jealous and for purely fanciful reasons. The lovers realize the advisability of saying farewell forever. Mimi has come to the tavern where Musetta and Marcel are staying and have been joined by Rudolph, with this purpose in mind. It is February and snow covers the ground. Over the tavern hangs, as its sign-board, Marcel's familiar canvas, "The Passage of the Red Sea." Marcel finds the girl gazing wistfully into the gaily lighted hostelry. She is in the clutches of consumption and coughing interrupts her words. The sympathetic Marcel upholds her in her intention and when Rudolph appears they say a pathetic farewell and go their separate ways.

The fourth act occurs in the attic-studio of the first act. Here Rudolph and Marcel, again separated from Musetta, pretend to work but are really absorbed in thoughts of the past. Colline and Schaunard enter with four rolls and a herring and they try to make merry over this poor fare. While thus engaged, Musetta rushes in to tell them that Mimi is on the stairs below, too weak to ascend. They bring her in and, while they get her in bed, Musetta relates how she found Mimi dying and begging to be taken to Rudolph. Mimi revives, commends to Marcel Musetta, whose real love for him she has fathomed and feigns sleepiness in order to be left alone with her lover. They embrace affectionately, she assures him of her unaltering love and he brings out for her to try on the little rose-covered bonnet he had bought for her when they first fell in love. While they are laughing over the memory, Mimi is seized with a

spasm of suffocation and falls back dead, and the curtain slowly falls on the sorrow of the stricken Rudolph and his friends.

Among the striking numbers in the score are, in the first act, the duet of Rudolph and Marcel, expressive of their trials and the duet of Mimi and Rudolph; in the second act, Musetta's waltz song and in Act IV, Marcel's final scene with the dying Mimi.

## SHAMUS O'BRIEN

"Shamus O'Brien," a romantic comic opera in two acts with music by Dr. Charles Villiers Stanford and text by George H. Jessop, founded on the poem by Jos. Sheridan Le Fanu, was first produced in London in 1896.

### CHARACTERS.

Shamus O'Brien, "on his keeping," outlawed.  
Father O'Flynn, the parish priest of Ballyhamis.  
Captain Trevor, of the British army.  
Mike Murphy, a peasant farmer.  
Sergeant Cox, of Captain Trevor's company.  
Nora O'Brien, wife of Shamus.  
Kitty O'Toole, sister to Nora.  
Little Paudeen, the heir of the O'Briens.  
Soldiers, peasants, villagers, etc.

The scene is laid in Ireland, after the suppression of the rebellion of 1798. Shamus O'Brien, a young Irish patriot, chafing against the heavy hand of England, has committed some act of insubordination and Captain Trevor and his men are on his track. It soon becomes apparent that Shamus is a hero worth having, for even before he appears, the various characters celebrate the merits of their "darlint," and we learn that

If Romulus and Ramus  
Had lived along o' Shamus  
They'd be like two puppy jackals wid a lion.

Such a conquering hero has succeeded, of course, in winning the girl of his choice and some time before the story begins, Shamus has married the charming Nora O'Toole, much to the distaste of the farmer, Mike Murphy, who has wanted her for himself. Murphy has vowed vengeance on his more fortunate rival and he is not the one to pass by such an opportunity to secure it as that of betraying Shamus into the hands of his pursuers. The prospect of receiving the blood-money and of recourting the widow Nora does away with any scruples he might have possessed. While on military duty, Captain Trevor falls in love with Nora's pretty sister Kitty. The courting of rustic swains has left this lass unmoved, although she plaintively assures us that she has a heart "if they could only get to it." She is still coy but there is some indication that the captain is on the road at any rate which leads to Kitty's heart.

Shamus comes and there is a scene in which he, the warm-hearted Father O'Flynn, Nora and Kitty figure. It is full of stanch Irish patriotism and traditional Irish hopefulness and we see for ourselves that Shamus is all that his associates think him. He is ready for any fate and, to quote his own words,

I've sharpened the sword for the sake of Ould Erin,  
I've carried a pike when she called on her sons;  
I ran the risk then, and I will not be fearin'  
The enemy's gallows no more than his guns.

Shamus, as is usually the case, is followed by a crowd of villagers. Captain Trevor comes in upon them, making inquiries for the fugitive, who keenly appreciating the joke, gaily offers to act as guide in the search through the bogs and succeeds in completely blinding his pursuers. Poor Nora cannot share in the care-freeness which her husband exhibits and Father O'Flynn questions her as to her down-cast looks. She admits that for two nights she has heard the Banshee cry and that she fears the third cry, which will mean death for her Shamus. The gloom which her recountal has occasioned is banished by the arrival of the



old Piper ready for a dance. Father O'Flynn tells them that he has

Looked upon sorrow of several types,

But seldom seen one wouldn't yield to the pipes.

and the crowd troops away to profit by the reverend counsel.

When night is falling, the traitorous Mike leads the Captain to the cottage of O'Brien and Shamus is seized. As he is led away, the Irishmen shout defiance to the oppressors.

Act II finds Captain Trevor lamenting the fact that, forced to obey the imperial decree in respect to Shamus O'Brien, he will lose the love of the latter's pretty sister-in-law, Kitty. While plunged in gloomy meditation, he is approached by Mike who finding Glengall too warm for him, wants his blood-money in order that he may depart. Mike finds that the Captain has no gratitude to bestow upon him for making his duty all too plain.

Nora comes to plead for Shamus and is supported by the people, who argue that the rebellion is over and that clemency is in order. But with real regret, Captain Trevor reads the court's decision that at dawn Shamus shall be hanged near Ballyhamis.

In the third act, we find our characters waiting to take their last look at Shamus, who, like a true Irishman, tries to be debonair even at the hour of death. Father O'Flynn is there to furnish what comfort he may and there is a note of cowed desperation evident in the words of the people, who have learned the bitter lesson that struggling against the stronger power is futile. Free now to speak the truth with no fear of the consequences, Shamus makes his last oration to the British soldiers:

You call me a rebel, and still I defy you!

You're slaves and you're cowards, again and again.

If yourselves had a foe in your own land to try you,

Perhaps the experience might make of you men.

Then Nora bravely lifts up the baby Paudeen for him to kiss and Shamus O'Brien goes to his death.

"Shamus O'Brien" is Dr. Stanford's most convincing work. He has drawn upon the native music of his own country for his inspiration and the opera exhibits a warm sympathy for downtrodden Ireland. The text is happy with its seasoning of delectable brogue and the music has the matchless Irish swing which makes "The Wearin' o' the green" and kindred melodies so fetching. Among the spirited numbers are Kitty's query, "Where is the Man that is coming to marry me?" Nora's song of the Banshee; Mike's number, "When I used to be young" and Captain Trevor's songs, "My Heart is Thrall," "I love old Ireland" and "Glengall."

## FEDORA

"Fedora," a lyric drama in three acts with text by V. Sardou, and music by Umberto Giordano, was first produced in Milan in 1898.

### CHARACTERS.

Princess Fedora Romazov.

Countess Olga Sukarev.

Count Loris Ipanov.

De Siriex, a diplomat.

Dimitri, a groom.

Desiré, an attendant.

Baron Rouvel.

Cyrill, a cook.

Borov, a doctor.

Grech, a police officer.

Lorek, a surgeon.

Boleslav Lazinski.

Dr. Müller.

Marka, a waiter.

Basil, a domestic.

Ivan, a detective.

The action of the beginning of the opera takes place in St. Petersburg at the house of Count Vladimir Andrejevich, captain of the guard. The servants are making merry in the parlors. They are well aware of their master's dissolute habits and do not look for his return before the dawn, especially as this is his last night of freedom, his

wedding to the handsome young widow, the Princess Fedora Romazov, being set for the morrow. The retainers laugh as they suggest the ease with which he will dissipate her millions and enumerate his extravagant and questionable tastes.

They are surprised by a call from the Princess herself, who comes to seek her fiancé on some important matter. Dimitri, the groom, departs hurriedly in the hope of finding the count at his club, and Fedora, meantime, fondly examines the apartment and delights in it because of its association with her lover. It is apparent that she knows nothing of his dissolute life. She seizes his photograph from a bracket and kisses it, eulogizing the nobility of the original and voicing her belief that a new life will begin for her on the morrow.

But as she waits absorbed in happy dreams, the count is brought in mortally wounded. The house speedily fills with officers, doctors and priests. Vladimir dies and Fedora is wild with grief. Suspicion fastens on Count Loris Ipanov and search is at once begun for him. Fedora swears solemnly by the cross to avenge his death.

The scene of the second act is laid in Paris. The Princess Fedora is holding a brilliant reception. Among the gentlemen who surround her is Loris, whom she has tracked to the city and infatuated. She feels that she has him at her mercy but, to her chagrin, finds that she does not hate him as she should. She begins to hope that her suspicions are wrong and that he is innocent. In his presence, Fedora announces that she returns to Russia on the next day. The prospect of losing her drives him to an impassioned declaration of love. He admits that he cannot bring her honor for he is proscribed for implication in the murder of Vladimir. It is a terrible moment for Fedora. Her vow of revenge bids her pursue her advantage and draw from him a confession; her heart fears to know the truth. He asks her if she loves him, and when she gives a breathless affirmative, he says "Yes, I killed him." Promising on the next day to bring proof that he was justified, he leaves.

Before his return the net has been spread for him. A letter has gone to the Russian Government; guards stationed in the garden are to whistle when all is ready and Fedora shall dismiss him and send him down; the Russian ship on the Seine will be his prison.

He comes. He tells her that Vladimir, his professed friend, had seduced his wife who afterwards died. He shows her letters which not only prove the truth of this, but Vladimir's utter perfidy to Fedora on the very eve of their wedding. The guards whistle below. Fedora gasps at the sound of the signal. It is late. Loris says he must go. She urges him to stay. He reminds her of the world and its bitter tongue. She says she does not care and turns the key in the door.

In the third act, Loris and Fedora are enjoying the delights of her villa in the Bernese Alps. Their happiness is almost childlike in its simplicity. They swing, they gather flowers. Loris leaves Fedora a moment to go for his mail. While he is gone she learns that her incriminating letter has resulted in the arrest and execution of his brother, and the death of his mother, whose heart has broken under the cumulation of tragedy. When Loris comes back he opens a despatch announcing his pardon. The thought of return to mother, brother, friends and country, and the realization that now it is in his power to honor Fedora, fills him with joy. Then he opens the letter which preceded the despatch and learns of the irreparable loss that has been his, and that it has been brought about by an unknown woman in Paris. He begs Fedora to help him bring to justice the fiend who has betrayed him. Faltering she pleads the cause of this erring woman, who might have loved Vladimir. Finally he sees it all: she is the woman! He flings her down and is about to kill her but even in her despair she thinks to save him. She has, foreseeing some dénouement like this, poured the poison from a cross she wears into a cup of tea. She drains it at a gulp and receives before she dies the pardon of the broken-hearted Loris.





## VERONIQUE

"Veronique, the Flower Girl," a comic opera in three acts, with music by André Messager and book by Van Loo and Duval, was first produced in Paris in 1898.

### CHARACTERS.

Florestan de Valiancourt.

Monsieur Loustot, a bailiff.

Seraphin, a groom.

Octave,        }  
Felicien,     } Florestan's friends.

Monsieur Coquenard.

Ermerance, Countess de Champ Azur.

Agatha, Madame Coquenard.

Aunt Benoit.

Denise, her niece.

Hélène de Solanges.

An orderly of the national reserve, waiters, florists,  
and others.

The action of the opera takes place in 1840 in Paris, the merry pleasure-loving Paris of the reign of Louis Philippe. The scene shifts from one picturesque spot to another; Coquenard's flower-shop being shown, the woods in the park at Romainville and the reception-room in the Tuileries. Monsieur Coquenard is a whimsical old flower-shop proprietor, who, in spite of his eminently peaceful pursuit, greatly covets military honor. His flirtations with the girls in the shop, the aforesaid military ambition and the

difficulty he has with his sword, when he finally possesses one, form the principal comedy elements.

The story chiefly concerns itself with the prank of H         de Solanges, a maid of honor at the Bourbon Court. She is to be a party to a *mariage de convenance* and much dislikes the idea of a union without love. The affianced, by the way, have never met. H         and her aunt visit the florist and from a gallery the girl beholds Florestan, her betrothed, for the first time. He is flirting desperately with the handsome Madame Coquenard and the whole shopful of fascinating flower girls. He is sufficiently pleasing to H         to rouse her jealousy and later her deep resentment, when he describes the dismay with which he awaits his approaching marriage.

The sly H         herself assumes the guise of a flower girl and as the bewitching Veronique, wins the exclusive attention of the fickle Florestan to the chagrin of Madame Coquenard, whose susceptible husband also shows symptoms of undue interest in his charming employ    . Florestan bewails more bitterly than ever his approaching martyrdom, H         now enjoying these expressions to the utmost.

They meet again at a rustic wedding, where Coquenard engages in a lively affair with H        's aunt, who is also in disguise, while Florestan makes an impassioned declaration to the humble flower girl who has so spoiled his peace of mind. As the hour is approaching for her formal reception of her fianc    , she hastily escapes from Florestan's attention by donning the veil of the bride. A little later, when in great state she meets the sad young nobleman in the reception-room of the Tuileries and he discovers that the charming Veronique and H         are one and the same, his delight and embarrassment may easily be imagined.

The success which awaited this opera shows that the world finds itself just as much in sympathy with the maiden who wants to be loved for herself as it did in the days of the "Rose of Castile." A more graceful, refined and wholly amusing creation than "Veronique" could not be

desired. The repartee is delightfully witty and the music is dainty and tuneful. The captivating "Swing Song," sung by Veronique and Florestan in the second act usually soon appears on the pianos of those who have heard it; the song and chorus, "The bloom of an apple tree;" the quartet "Between us all is over;" and Coquenard's humorous song "Ask me not" also are deservedly popular.



## DER BÄRENHÄUTER

"Der Bärenhäuter," or "The Bearskin Weaver," an opera in three acts, with text and music by Siegfried Wagner, was produced at the Hof Theatre in Munich, Jan. 22, 1899.

### CHARACTERS.

Hans Kraft, a young soldier.

Melchior Frölich, the burgomaster.

Lena,  
Gunda, } his daughters.  
Louise, }

Parson Wippenbeck.

Nicholas Spitz, the innkeeper.

Anna, a waitress.

Carl Muffel,  
Kasper Wilde, a sergeant. } from Plassenburg, the fortress.

The Stranger.

The Devil.

Peasants, soldiers of Muffel's company.

Nymphs, children, a troop of little devils.

The action takes place at the close of the Thirty Years' War and the scene is laid in the country about Bayreuth. A summer landscape near a village is first shown. A joyous crowd of peasants are hurrying to town to welcome the soldiers returning from the war. They all are warmly received and welcomed by their friends. Finally, Hans Kraft comes, looking anxiously for his mother. After many

vain inquiries, an old peasant informs him that his mother died about three years before, that little property had been left and that the old home is now in the hands of strangers. Hans endeavors to obtain lodging from some of the peasants but is refused in no very kindly manner. As all run merrily on to feast at the inn, Hans sinks to the ground and gives way to grief over the death of his mother and to indignation over his treatment by the villagers.

Just then there appears, laughing heartily over Hans' discomfiture, a person whom the young soldier easily recognizes as the Devil. His Satanic Majesty reminds Hans that the war is over and that he has no money and offers him rich treasure if he will serve for a year in Hell. His duties will be to keep the kettle boiling in which souls are tortured for punishment for their sins and to see that no one escapes. Hans, not caring much what happens, accepts the offer, and, having shut his eyes for a moment, reopens them in Hell.

The Devil, reminding the newcomer of his duties, leaves him alone after ordering him to get to work. First, Hans wafts a message to his mother, assuring her that his stay in Hell is only temporary. Voices now are heard from the kettle and among them Hans recognizes his colonel's scolding tones. When he climbs up a ladder at the side of the kettle and looks in, the colonel flatters him, hoping that he will let him out. Hans reminds him that he ill-treated him on earth and, climbing down, gleefully builds up the fire. A stranger, who is no other than Saint Peter, approaches to plead for the souls but Hans will not listen. Saint Peter proposes a game with dice, he staking gold and Hans the souls in the kettle. Hans loses and the Saint announces to the souls that they are free, at which a chorus above sings "Hallelujah."

Fearful wind and thunder are heard and the Devil rushes in. He stamps and howls and curses Hans and, calling up a troop of lesser devils, commands them to cover the miscreant with soot and dirt from the oven. In time



his nails and beard will grow long and he will look like the Devil himself. Satan gives him a sack which always will contain gold for his needs, throws a bearskin over his shoulders, which he is to wear without washing for three years, and, opening the kettle, reminds him that he shall suffer in it if he does not find a wife within that time. Whereupon Hans is put to sleep.

Act II opens at night in the tavern. The parson, the burgomaster and many peasants are there, playing cards and drinking. Hans knocks at the door but when Anna, the waitress, opens it, she at once slams it shut crying that the Devil is outside. After some delay the window is shoved up and Hans is told to show his feet, and when it is found they are those of a man, he is admitted. The landlord and the burgomaster quarrel about an unpaid bill and Hans gives the burgomaster sixty florins. The burgomaster tells Hans about his three daughters. Hans immediately asks for one and is promised that he may see them on the morrow and take his choice.

Filled with hope, Hans goes to bed, forgetting the sack lying on the table. When all is quiet, the landlord in his nightcap steals in and plunges his hand into the sack. He finds there not gold but a strange, sticky mass. With great difficulty he withdraws his hand, when bats, scorpions, and the like come forth from the sack. Hans, roused by the man's shrieks, runs in and taking the sack, which the landlord admits he was trying to steal, goes to bed again.

It is morning when the next scene is shown. People are going past to church, and among them are the burgomaster and his three daughters. To Lena is given the first opportunity to see Hans. She calls Gunda and they ridicule him, pointing at his black face, long nails and dirty ears and calling him a devil. Soon Louise arrives, and seeing a tear on Hans' face, she is moved to pity and is very gentle with him. He shows her the half ring the Devil gave him and tells her that if she will wear it for three years and if the gold does not fade, the curse which is upon

him will depart. She places it upon a ribbon she wears about her neck and hides it beneath her bodice.

Loud voices are heard and the landlord and the peasants rush in. The landlord has told them about the bag and they accuse Hans of being in league with the Devil. Hans asks about the sixty florins and the landlord declares that he gave them back because they were the Devil's gold. At this, Hans seizes him and takes the gold from his pocket. He throws it upon the ground and where it falls a hell flame shoots up. The peasants attack Hans but Louise remonstrates, declaring that he is a good man.

The third act shows first a wild pine forest where, upon a stone in a pool of water, the Devil sits with an hour-glass in his hand. The three years are at an end and Hans has won. Hans is sleeping on a grassy knoll and the little devils are busy about him. They cut his hair and beard, trim his nails, and wash the soot and dirt from his face. When he wakes up, Hans reminds the Devil of the three wishes which, as loser, he must grant. Hans' first wish is to be what he was; the second, to have the bag free from gold and ghosts; the third, that the Devil will leave him alone in the future. All these are granted and he bids the Devil farewell, going to his bride. As he is hastening along he is accosted by the stranger, who urges him to warn the sleeping fortress that Wallenstein's army is about to attack it.

The scene shifts to the burgomaster's garden, which looks out on the Plassenburg. Excited peasants cry that an army is coming to storm the fort and that all the soldiers are sleeping. The worst of it is that no one dares to go to waken them. In the midst of their trepidation, the sergeant rushes in and tells them that the danger has been averted by Hans Kraft, whom they formerly knew as a soldier. The colonel details soldiers to bring Hans to the glory which awaits him. While Louise, left alone, is thinking of him whose ring she wears and longing for his return, a soldier enters, slightly wounded, and she binds his wrist. He asks

for a drink of water and drops his part of the ring into the glass.

To be brief, everything ends happily; the people learning that their idol, Hans, is no other than the black man who wore the bearskin and that through the love of Louise the curse has been removed.

The music of "The Bearskin Weaver" is naturally after the style of Richard Wagner and many of the orchestral effects as well as the motifs themselves are more than merely reminiscent. The opera has known but a short life in Germany and has not made its way into other lands, facts which tend to prove that the interest it aroused when it first appeared was due more to curiosity concerning the abilities of Siegfried Wagner, the son of Richard Wagner, than to any enduring values in the work itself.



# FLORODORA

Florodora is a musical comedy in two acts, with music by Leslie Stuart, dialogue by Owen Hall and lyrics by Ernest Boyd Jones and Paul Reubens.

It was first presented in London in 1899.

## CHARACTERS.

Cyrus W. Gilfain, holder of the Island of Florodora.

Capt. Arthur Donegal, Lady Holyrood's brother.

Frank Abercoed, Mr. Gilfain's manager.

Leandro, the overseer.

Anthony Tweedlepunch, a detective, disguised as a phrenologist.

Dolores, the rightful heir to the island.

Valleda, Lady Holyrood's maid.

Estelle Lamont, a stenographer.

Angela, the daughter of Gilfain.

Lady Holyrood.

Farmers, flower-girls and others.

The scene is laid partly on the semi-tropical island of Florodora "set in the Eastern sea" and partly in Wales. The time is the present. As usual with musical comedies, there is a small plot which does not interfere seriously with the music. There is a species of villain, Cyrus Gilfain, who has stolen the island of Florodora from its rightful owner. Gilfain is the manufacturer of a perfume, which he has named after the island, and Dolores, the daughter of the

real owner, works in the factory. To make his claim to his possession indisputable, Gilfain determines to marry his charming employée but her affections have been previously engaged by the chief clerk, Abercoed. Gilfain has a daughter Angela and she and Captain Donegal are in love with each other. After one of Gilfain's visits to England, he returns with an addition to his party in the person of Lady Holyrood, a London society woman, who has matrimonial designs upon him. Another addition to the population of Florodora is Tweedlepunch, a detective, disguised as a palmist and phrenologist, whose mission is to find the daughter of the real owner. He gives much valuable advice as to the choosing of life partners according to phrenological specifications. Gilfain, who has discovered that his chief clerk is really Lord Abercoed, bribes Tweedlepunch to decide that the young peer and Angela must wed and that he and Dolores are fitting mates. Lady Holyrood offers him more money and the phrenologist changes his mind and announces that she and Gilfain are destined for each other. Abercoed gets out of the distasteful affair by going back to England, promising, however, to return for Dolores.

The second act is laid in Wales. The prosperous Gilfain has acquired the Abercoed Castle and refuses to admit the son of the former owner, who has been so unpleasant about falling in with his matrimonial plans. Abercoed gets in, however, in company with Dolores and Tweedlepunch and with the aid of a story of a castle ghost forces from Gilfain the confession of his dishonest dealing. So everything ends beautifully. Dolores comes into her own, Abercoed gets back the ancestral castle and marries her; Angela and her captain are married and Lady Holyrood falls to the lot of Gilfain.

Seldom have songs persisted in being sung and whistled and parodied so long and so vigorously as have those of "Florodora." The vogue enjoyed by the tuneful production was greater than that of any similar work in



recent years. True, when the musical comedy was brought from London to New York, the humor with which it was invested was found to be so essentially English that it fell flat on American ears. But this was patched up and a more sprightly dialogue resulted. It is safe to say, however, that with the elimination of one number, "Tell me, Pretty Maiden," sung by the double sextet of English girls and clerks, its popularity would have been many times diminished. With the charm of its words and rhythm increased by very clever stage business, this number proved so taking that audiences insisted upon hearing it over and over again. The double sextet is not, however, the only popular number. In the long list of them there are the chorus, "The credit due to me;" "When I leave town," sung by Lady Holyrood; Abercoed's "In the shade of the sheltering palm;" Lady Holyrood's topical song, "Tact;" Angela's number, "The fellow who might;" Donegal's "I want to be a Military Man" and the song and dance by Leandro and Valleda, "We get up at 8 a. m."



## LA TOSCA

"La Tosca," an opera in three acts, with score by Giacomo Puccini and text by Illica and Giacosa after Sardou's drama, was produced at the Constanzi Theatre, Rome, in January, 1900.

### CHARACTERS.

Floria Tosca, a celebrated songstress.

Mario Cavaradossi, a painter.

Baron Scarpia, chief of the police.

Cesare Angelotti.

A sacristan.

Spoletta, a police agent.

Sciarrone, a gendarme.

A jailor.

A shepherd-boy.

Executive, scribe, judge, cardinal, officer, sergeant,  
soldiers, police-agents, ladies, nobles, citizens, artisans.

Scene, Rome, June, 1800.

Cesare Angelotti, a political prisoner, escapes in the garb of incarceration and takes refuge in the chapel of the church of Sant' Andrea alla Valle, where his sister has concealed for him woman's apparel in which he may disguise himself. The artist, Mario Cavaradossi, is at work in the church and the refugee, recognizing him as an old friend, makes himself known, delighted at the thought of finding succor. While they are conferring, Floria Tosca, the

painter's mistress, calls from without and Angelotti is hastily concealed but not before Mario has managed to get into the hands of the famished man his luncheon basket, filled with food and wine.

Floria proves to be what her lover has called her, the most jealous of women. Her ears have caught the sound of a whisper in the church. Her fancy has supplied the swish of skirts. When she tells Mario that she will meet him at the stage door that night after her song and paints in anticipation the beauty of the moonlit Italian night, he responds to her rhapsodies absently, for his thoughts are with his friend in his peril. She is hurt and petulant when he dismisses her on the pretext that he must be at his work, and when, as she is leaving, she perceives that the magdalen on the easel is in reality a portrait of a beautiful, blue-eyed woman (Angelotti's sister, who comes frequently to the chapel to pray), she is consumed with unhappiness, until Mario succeeds in convincing her that her own dark eyes are the most lustrous in the world.

As soon as she has gone, Mario lets Angelotti out of the chapel and the condemned man is about to venture forth when the cannon of the fortress is heard, the signal that his escape is discovered. Mario nobly resolves to go with his friend and fight for him if need be. As the doors of the church close behind them, a crowd of people arrive, rejoicing that reverses have overtaken Napoleon. Scarpia and his policemen trace Angelotti to the church, where they find evidence of his recent presence. As they search for clues, Floria comes back with a message for Mario, and Scarpia, who wants her for himself, seizes the opportunity to rouse her jealousy, pointing out a fan dropped by the prisoner's sister and insinuating that Mario has been inspired by more than a glimpse of a stranger's face to paint the picture on the easel. His poison works well. Floria leaves weeping, followed by Scarpia's spies.

In the second act, Scarpia is seen at supper in his apartments in the Farnese Palace. He learns from Spoletta

that both Floria and Mario have been followed to their villa but no trace of Angelotti can be found. Floria is singing at an entertainment given by Queen Caroline in the palace below but Mario has been seized by Scarpia's agents and brought to the house, from thence being conducted to the Chamber of Inquisition. Though subjected to frightful torture, the painter steadfastly refuses to disclose his friend's whereabouts. Floria comes but she is just as steadfast under Scarpia's pleas and threats, until she realizes what agony her lover is undergoing and is promised that her confession will release him from it. Then she informs Scarpia that Angelotti is hidden in a well in the garden. Mario is at once brought in unconscious and Floria tries to soothe his bruised head with tears and kisses. He rouses to hear Scarpia's orders to search the well, and, knowing that Tosca has betrayed his friend, he curses her. News comes that Napoleon has just conquered the Royalists, and Mario, fearlessly rejoicing in the event, is carried away to be shot.

Floria would follow, but Scarpia restrains her, telling her that he holds Mario's life in pawn for her. She spurns him, but he shows her the scaffold where her lover shall die in an hour, and she agrees to yield to his lustful desires. He writes the passport which the next day shall enable her and Mario to leave the city, and he promises her that Mario shall now have only a mock execution. When he comes toward her to claim his reward, she seizes a knife and stabs him to the heart, crying "It is thus that Tosca kisses."

After this tumult and tragedy, the curtain of the third act rises upon a quiet scene. It is the Castello St. Angelo, where Mario is held prisoner. The Vatican and St. Peter's are visible in the background, the clear sky is thickly studded with stars, church bells sound from afar, a shepherd sings a love song in the distance. While Mario, who has forgiven Floria, is lamenting that he must leave a world which holds this matchless woman, she appears with the safe-conduct she has taken from Scarpia's dead hands. She tells

him everything, that she has killed Scarpia, of his insults and of the execution which is to be a farce. Gaily she coaches him to simulate death for a moment, he answering, "Do not fear love; I shall fall at the right moment and quite naturally," and caresses the gentle hands which Fate has driven to such bitter deeds.

The jailor leads him out, Floria giving him many last instructions. "You must not laugh," she whispers. The sergeant offers to bandage his eyes but smiling he declines. When the soldiers fire, Floria stops her ears and nods as a signal that he must fall. How cleverly he acts! As soon as she dares, she runs to tell him to get up but staggers back shrieking. He is dead. Spoletta and his men rush in to find her talking to her murdered lover. "It was Tosca who killed Scarpia," they cry, "she shall pay with her life." She thrusts them aside, springs to the parapet of the terrace and, calling upon Mario to meet her in heaven, throws herself into the depths below.

"La Tosca," like all Puccini's operas, is written in the modern style, without clearly defined aria or ensemble. Among the most nearly individualized passages in the score are Mario's aria, comparing the blue-eyed beauty of the portrait and Floria's dusky charm, "*Recondita armonia*" ("Strange harmony of contrast"); Tosca's song, "*Non la sospiri la nostra casetta*" ("Dost thou not long"); Scarpia's malicious soliloquy, "*Va, Tosca! nel tuo cuor*" ("Go, Tosca! There is place in your heart"); Tosca's touching appeal to heaven when in the grasp of Scarpia, "*Vissi d'arte e d'amor*" ("Love and Music, these have I lived for"); the shepherd's song; Mario's recollection of Floria, "*E lucevan le stelle*" ("When the stars were brightly shining") and their duet when Floria tells him of her bloody deed, "*O dolci mani mansuete e pure*" ("O gentle hands").



## LOUISE

"Louise," an opera or, as its composer terms it a musical romance, in four acts and five tableaux, was first produced in Paris in 1900. Both music and text are from the pen of Gustav Charpentier.

### CHARACTERS.

Julien, an artist.

The Father.

Louise.

The Mother.

#### MEN:—

The night-walker.

The old Bohemian.

A song writer.

Philosophers, a painter, a sculptor, a ballad writer, a young poet, a student, a ragpicker, a jack of all trades, policemen, an apprentice, a street urchin, guardians of the peace, an old Bohemian, vendors of potatoes, chickweed, green peas, brooms, barrels, old clothes.

#### WOMEN:—

Irma,

Marguerite,

Camille,

Blanche,

Gertrude,

Suzanne,

Elise,

Madelaine,

} sewing-girls.

Dressmakers, apprentices and forewomen.

A ragpicker, a street-sweeper, a milkwoman, various street vendors.

The heroine, Louise, is the daughter of a workingman and spends her daylight hours in the shop of a dressmaker. Her parents are simple folk with strict ideas of honor. They keep her as a recluse and refuse her hand to Julien, a penniless young artist of alleged bad character, whom she adores. When the opera opens there is disclosed a room in a tenement where the little family resides. The girl is at the window talking to Julien, who stands outside. They speak of their love and recall incidents of their forcedly surreptitious courtship and Julien urges Louise to elope with him since they cannot get her parents' consent to the marriage. The mother, overhearing them, bluntly terminates the interview, mockingly repeats some of their tender words, and overwhelms Louise with reproaches.

After a little while, the father comes home. While Louise sets the table, he reads a letter from Julien asking him for her again. He feels her suspense and when he has finished, he holds out his arms to her. The little family sit down to supper. The father talks of the day's toil. He is tired, for he is no longer young and the days are long.

"And to think that there are some who pass their lives making merry," says the mother, bitterly, thinking of Julien. "I believe that all the world should work," concludes this maternal socialist.

"Equality is a fine word but it is impossible," returns the father, "and if one has the right to choose, let him choose the least arduous labor."

"Ah! quite true," says the mother, ironically, "all the world wants to be an artist."

But the father has a more cheerful philosophy. Each has his lot in the beautiful life and possession of wealth is not happiness. Happiness is the fireside where one finds a place and, near to those one loves, forgets the evil turns of life. Have they not love and health? He kisses the daugh-

ter and seizing the protesting mother, waltzes heavily about the room with her.

When the subject of the letter and Julien's request come up again, the father tenderly tries to reason with Louise. He reminds her that she has had no experience; that love is blind. At her age everything is rosy and beautiful and one chooses a husband as one chooses a doll. He tries to tell her that she soon will get over the pain. It is their love for her that makes them so hard. He asks her to read the newspaper aloud to him, hoping thus to divert her thoughts but she breaks down, her voice choked with sobs.

The scene of the second act is laid on the hill of Montmartre. It is five o'clock of an April morning and the workers are beginning their day's toil. All the sounds of waking Paris are heard. "At this very moment, if you can believe it there are women sleeping in silk," sighs a wretched woman whose trade is ragpicking. A debonair night-walker accosts some girls with flattering words and, throwing off his cloak, appears garbed as Spring. He jauntily explains that he represents the pleasures of Paris. As he runs off, he knocks over an old ragpicker, who tells with weeping how his daughter was tempted away by this same night-walker. An old street-sweeper stops to paint the glories of other days which, through the grayness of the present, look like Paradise.

At last Julien enters with his gay Bohemian friends and speaks of carrying off Louise. He ponders half fearfully on the step he is about to take and wonders what persuasion he can use with her. The manifold street cries of Paris are heard; the girls pass chattering on their way to work with occasional glances at the handsome artist. At last Louise comes guarded by her mother. Julien waits until the latter leaves and flies to the girl's side to entreat her to go with him. She refuses half-heartedly, painting her parents' misery, and leaves him plunged in deep depression.

The second scene of the act shows the interior of the dressmaker's shop, with Louise among the sewing-girls. Because she sits pensive and distraught, her associates allude to it, and someone says that her parents are very hard with her — that her mother strikes her, that her father treats her as a child; another accuses her of being in love and the rest take the cue and tease her. The sound of someone singing to the guitar is heard and the girls flock to the window. It is Julien and his voice is fraught with emotion. After a while Louise rises to leave, saying that she is ill. The girls watch from the window and a moment later see her go away with Julien.

The lovers go to live in a little house on Montmartre and there the third act finds them. Louise is very happy, although the thought of the sorrow she has left behind her disturbs a little her content. She cannot help remembering that her mother sometimes struck her and that her father treated her like a child. Julien laughs and calls them Mother Routine and Father Prejudice. When she doubts the righteousness of her course, he tells her that everyone has the right to freedom and to love. When the lights begin to twinkle in the city which is spread like a panorama before them, the two burst into jubilant song celebrating their liberty and affection. While they are singing, a crowd of Bohemian friends arrive and crown Louise as the Muse of Montmartre. In the midst of the gaiety the mother appears to tell her that her father is ill and humbly asks her to return for a little while, in order that his grief may not kill him. The thought of the old man whose affection for her she knows so well moves her deeply. The old ragpicker passes by babbling of his lost daughter and Louise, promising her lover that she will return, goes away.

The fourth act is played in the little home in Paris. The parents hope desperately that Louise will be willing to forsake what they consider her dishonor and take up the old life. Her father, still feeble from illness, tries to present to her the parents' side of the case. He shows her how

their love has followed her all the way, from the baby just born, guiding the young steps, greeting the first smile. Fatigue and hardship have been nothing when they have been for her. The child grows; she becomes a pretty girl; gallants flock about her. She is charming. The old parents are proud of their daughter for she is a model of honor and goodness. A stranger passes one day. He lures her away from them and drives the past from her heart. As the father speaks his indignation grows and he curses the robber, Love, who has estranged their daughter. The mother calls Louise to the kitchen on the pretense of needing her aid and pleads with her to take pity on her father, who listens eagerly from the other room. It is evident that Louise cannot promise and the mother mocks bitterly at this free love and, seeing the discussion is fruitless, tells Louise that it is bedtime and bids her say good-night to her father. When she goes up to him he seizes her violently in his arms, covering her face with kisses. Louise disengages herself coldly, and when he speaks her name turns away her eyes.

But is she not his child, he pleads. Did he not once rock her in his arms? Although she struggles gently to get away, he takes her upon his lap and croons to her as to a baby and begs her to remember the happy bygone days. "Such a good little baby," he says, and she forces a smile. He speaks of happiness but she reminds him that she must lead her own life and that happiness cannot come in the prison they would make for her. Would they have her abandon all her hopes and break her vows?

Through the window steals the gay invitation of Paris going to play. "The dear music of the great town," whispers Louise in delight. She runs to the window and watches the lights bloom out. It brings with added force to her the rapture of returning to Julien, her Prince Charming. She will be no longer the little daughter with the timid, fearful heart but the wife with the heart of flame. She runs to the door but her father bars her passage.



But when she speaks again of her lover, his anguish displays itself in a paroxysm of anger. He throws open the door and in a terrible voice bids her go. She passes out into the night. He looks after her, and his anger fades. "Louise" he calls madly, but she has gone too far to hear. Her mother gazes sadly from the window into the darkness. Then the father stumbles again to the door and shakes his fist at the Paris which has stolen his child.

"Louise" made the sensation of the year in which it was produced. It received extended criticism, and much was found in it besides the surface indication. Charpentier was fortunate in producing it just at the right time, for a few years previously it would not have been understood. It is full of human interest. Charpentier's own words sum it up. "The essential point of the drama is the coming together, the clashing in the heart of Louise, of two sentiments, love which binds her to her father, the fear of leaving suffering behind her, and on the other hand, the irresistible longing for liberty, pleasure, and happiness, love, the cry of her being which demands to live the life she wishes."

The opera is an odd mixture of realism and idealism and possesses decided revolutionary tendencies. Into the orchestration all the street noises of Paris are cleverly worked. Besides the leading characters, all the every-day people of Paris, clad in the garb of the present, walk through the story. Some one has said that the opera has to do with only three characters, Louise, Julien, and the City. But the father and mother are also drawn with consummate skill.



## ZAZA

"Zaza," a lyric comedy in four acts, founded on a play by Pierre Berton with words and music by Ruggiero Leoncavallo, was produced in Milan in 1900.

### CHARACTERS.

Zaza.

Anaide, her mother.

Florian, a concert singer.

Natalie, Zaza's maid.

Signora Dufresne.

Milio Dufresne.

Cascart, a concert singer.

Bussy, a journalist.

Malardot, the proprietor of the concert *café*.

Lartigon, a monologue artist.

Duclou, the stage manager.

Michelin, a journalist.

Marco, the valet of Signor Dufresne.

Courtois.

Toto, Signor Dufresne's little daughter.

Singers, dancers, supernumeraries, clowns, firemen,  
property-men, machinists, scene-shifter and others.

When the curtain rises there is disclosed part of a concert *café*. At one side is the dressing-room of Zaza, the singer, and at the other a section of a stage setting, before which may be discerned some of the audience seated at round tables upon which are glasses and trays.

Nearly all of the characters are introduced in this act. Zaza's rival, Floriana, sings a gay aria and is applauded; two clowns do an act; Malardot, the proprietor, bargains with Lartigon, the monologist, for something lively and scolds the waiters for not leaving the foam on the beer, so that four glasses might pass muster for five; Cascart, a singer, who looks upon Zaza as his special property, visits her in her dressing-room to tell her of his new engagement at Marseilles and to propose taking her along. Zaza's drunken mother, Anaide, who always is begging for money to indulge her weakness, comes in on the usual errand and accomplishes it. Zaza also has a chat with Bussy, the journalist, her "discoverer." They speak of Milio Dufresne, his friend, and it is plain that Zaza is interested. Taunted by Bussy, she declares that she will have Dufresne at her feet. Bussy tells her she flatters herself too much. Floriana and Zaza, of whom all the women are jealous, have a lively tilt, Dufresne looking on from the background.

Afterwards Zaza lures Dufresne to her dressing-room and exerts all her well-tried charms. At first he is cold and very much on his guard but finally she conquers and he abandons himself to the affair.

The second act is played in the reception-room of Zaza's house. Here, as usual, is Dufresne. This time he tells her that he must leave her to go to America for some months. She abandons herself to childish grief over the matter, displaying the force of her warm and heedless love. She pleads so piteously that he finally consents to postpone his journey. He tells her, however, that he must at once go to Paris on business. He departs and Zaza watches his retreating form from the window, wafting kisses to him and fairly weeping for joy when he turns around for a last smile.

Her mother comes but Zaza is in no mood for gossip and runs away. When she comes back all laughter and happiness in the thought of Dufresne, Cascart is there.

He speaks of the Marseilles engagement but Zaza is indifferent. Then he tries to reason with her about her present love-affair, warning her that no happiness can come from the attachment. He refers to their own past love and she gently tells him that Dufresne's love is finer than that of the rest of them. But he suggests that possibly Dufresne has other ties and tells of seeing him with a woman in Paris. All the jealousy of which a nature like Zaza's is capable is aroused. Her mother joins Cascart in his advice to give him up. Zaza, however, announces her intention to follow him.

Act III shows an elegant apartment in Dufresne's Paris house. He arranges the papers on his desk and goes away with Signora Dufresne. Zaza enters with her maid. Dufresne's valet, who has been enjoying his master's best cigars, fancies she is a caller who has been expected and retires. The succeeding events dispel Zaza's hope that Cascart might have been wrong. She finds a letter addressed to Signora Dufresne on the desk. A child enters in search of a piece of music and being cajoled by Zaza prattles of her father and mother. Then the wife herself arrives and gazes astonished at the intruder. Zaza, merely saying that she has made a mistake in the door, goes away.

The scene of the fourth act is again at Zaza's house. Malardot chides her about the uncertainty she has lately displayed in fulfilling her engagements and with the indifference of despair she promises to sing. The loyal Cascart, who has learned the story of the Paris visit, again pleads with Zaza to give up her lover. She laughs at the suggestion and Cascart reminds her sternly that it is now a question of duty. He leaves and Dufresne is announced. He greets Zaza in the old affectionate way. Then she allows him to understand that she knows he is married but freely expresses her forgiveness for his deception and talks touchingly of her love and her belief that they were destined for each other. He responds very

warmly but some casual expression arouses her suspicion that he is by no means indifferent to his wife. Thereupon she declares that she has told Signora Dufresne everything. In a rage, he throws her to the floor and reviles her for making him forget a pure woman's love for her own unworthy self. Zaza, crying that he has cured her, sends him away, having first, however, assured him that Signora Dufresne knows nothing. When he has gone, she runs to the window and tries to call him back but he does not turn and she falls by the window, weeping bitterly.

# MANRU

"Manru," an opera in three acts with music by Ignace Jan Paderewski and text by Alfred Nossig, after the Polish novel by Kraszewski, was first produced at the Royal Opera House in Dresden, May 29, 1901, and was heard for the first time in New York, Feb. 14, 1902.

## CHARACTERS.

Manru, a gypsy.

Ulane, a Galician girl.

Hedwig, her mother.

Asa, the belle of the gypsies.

Urok, a dwarf.

Oros, the chief of the gypsy band.

Jagu, a gypsy fiddler.

Manru is a Hungarian gypsy in whose breast lie dormant all the longings of his race. He encounters Ulane, a charming peasant girl, falls in love with her and succeeds in conquering the domestic, home-loving heart. With the peasant folk, however, the gypsies are in ill-repute and the girl is cast off by her mother, Hedwig, and by her former associates because of her unconventional marriage.

To a lonely hut in the wood the gypsy husband takes her and they are happy in their isolation until the yearning for the old, carefree, wandering life seizes Manru. He struggles hard against it, for the sense of duty is not

absent from his character, but the wild hunger for the freedom of the mountains is but little softened by the human love dying in his heart. Urok, a dwarfed, unprepossessing fellow, who is in love with Ulana, is their only companion. To him she confesses her fear that the Wanderlust has seized her husband. She realizes dully that if she could shake off her love of home and go wandering with him, she might hope to retain his love. At this juncture, her mother offers to take her back again if she will renounce Manru. This she refuses to do but she begs Urok, who knows all the herbs of field and forest, to brew her a potion which shall revive her husband's love. Urok consents but hints that the effects of the draught may not be permanent.

In the second act, Manru is seen at work at his little forge, while within the cabin Ulana sings a lullaby over the cradle of her baby. Urok, who sees that the domesticity of the scene is maddening to Manru, taunts both of them. The regret for the old life, for the old gay companionship almost overwhelms Manru when he hears the sound of gypsy music echoing in the hills and when his former fellow, Jagu, the fiddler, arrives. He urges Manru to return to his people, tempting him with the chieftainship of the band and the love of Asa, his former sweetheart, whose charms he recalls to him. His arguments nearly prevail and he is about to follow Jagu to the hills when Ulana's voice restrains him and he goes back to the anvil. Now Urok appears with the promised love-potion which Ulana gives to her husband. In a few moments he is transformed into an ardent lover. The rapturous duet ensuing is one of the gems of the opera.

As Urok has suggested, the potion is but temporary in its effect. The third act finds Manru again in the grasp of a mad desire for freedom. His inner unrest is reflected in the scene. It is a wild rocky ravine near a lake; flying clouds ride across the moon and the wind wails



in the hills. Manru, at last undone by the battle in his soul, falls prostrate, his face to the earth. After a while familiar music falls upon his ears, the weird measures of a Romany march which announces the coming of his people. They descend from the hills and Asa, the seductive, is with them. She recognizes Manru and welcomes him, entreating him to return and promising her own love in reward, while Oros, leader of the band, watches them with ill-concealed jealousy. It is Jagu, the fiddler, who gives success to Asa's enticements. He plays a wild strain on his gypsy strings which sets Manru on fire and he consents. In a rage, Oros throws down his staff of office and the gypsies acclaim Manru their leader in his place.

When all have gone, poor Ulana accompanied by Urok, comes seeking Manru. In despair, for she knows that she has been deserted, she finally throws herself into the lake. It is the dwarf who acts as the retributive force. When Manru appears with his arm around Asa, Urok steals up behind the unfaithful husband and pushes him over the cliff.

Paderewski has levied inspirational tribute upon the folk-songs and the dances of his own people as well as upon the strange music of the nomadic tribes of Hungary where the scene of the story is laid, and has made effective artistic use of this virile material. He has chosen a story well suited for musical expression. The music is essentially modern in that it is continually painting the inner life of the characters. Especially powerful is the portrayal of the conflict that rages in Manru's soul. Passages which show unusual power are the peasant ballet in the first act with the recurring phrase, "When the Moon is full the Gypsy runs wild;" Ulana's tender lullaby over her child in the second act and the impassioned love duet which concludes it; the elaborate orchestral prelude to the third act; Manru's dream; the strange Romany music and Asa's song of temptation.

"Manru" was performed in Cracow, Semberg, Zurich and Cologne after its original production in Dresden. Alexander von Bandrowski sang the principal role many times and was engaged to sing at the Metropolitan Opera House, New York, in 1902. The remainder of the cast included Mme. Sembrich, Mme. Homer, Fritzi Scheff, Mühlmann, Blass and Bispham.

In spite of its brilliant introduction, "Manru" seems to have had its day. Its stanchest admirers acknowledge that the story is rather badly told. Many of the criticisms arise from the fact that the public does not seem to understand that it is a story of an emotional, passionate people, whose very mode of life is conducive to lawlessness and inconstancy. National airs and warlike music have been known to inspire patriots and to lead them forth to face dangers even when their cause has not been just—then why should we marvel that the wild free music of the Gipsy fiddler, recalling all the joy and freedom of Manru's old life, should prove too strong for a nature like his?

More portent than the words is the music, which tells of the conflict between Christian and Pagan, between law and lawlessness. It depicts a soul struggle, and in the prelude to the last act the orchestra delineates this warring of passions by a seeming discussion between Polish and Gipsy voices, and as the curtain rises we find this war symbolized in the panorama of sky, where clouds and moon are struggling for mastery.

Mr. Krehbiel, in his "Chapters of Opera," says: "More than the story, more than the picturesque costumes and stage furniture, there is a fascination about the music which grew with each hearing. 'Manru' is an opera not to be disposed of with a hurried ultimatum on either book or music. From several points of view it not only invites, it clamors for discussion. The book is awkwardly constructed, and its language is at times amazingly silly; yet the fundamental idea is kept before the mind persistently and alluringly by devices of the composer."

## PELLEAS ET MELISANDE

"Pelleas and Melisande," a lyric drama in five acts with music by Claude Debussy and text after the play of Maurice Maeterlinck, was first presented in Paris.

### CHARACTERS.

Arkel, king of Germany.

Genevieve, mother of Pelleas and of Golaud.

Pelleas, }  
Golaud, } grandchildren of Arkel.

Melisande.

Little Yniold, a son of Golaud by a former marriage.

A physician.

Servants, poor people.

In a forest, Golaud, recovering from wounds received while hunting, finds the young girl Melisande, sobbing by the edge of a shadowy pool. She repulses him when he approaches her and evades his questions. When, however, he asks her what is gleaming in the depths of the water she tells him it is a crown which has fallen from her head. He offers to restore it to her but she insists that in that case she will take its place. Golaud has no more idea of his whereabouts than Melisande has of hers, but after much difficulty he convinces her of the danger of remaining in the forest unprotected and the two lost ones depart together, as the curtain of the first scene falls.

Six months are supposed to have elapsed before the second scene. The action passes in a room in the castle. Genevieve reads to the king a letter from Golaud to his brother Pelleas, containing the information that he has married the unknown girl, Melisande. He urges his brother to intercede for him with his grandfather, who had hoped to marry him to the Princess Ursula to terminate a feud. In case a welcome is forthcoming, Pelleas is to place a lamp in the tower overlooking the sea. Arkel is inclined to be lenient to the formerly exemplary Golaud, who since the death of his first wife, has lived only for his little son Yniold.

Genevieve comes to greet Melisande, who exclaims at the gloom of the garden. Pelleas joins them, too. He speaks of the tempest which is brewing over the sea. Melisande sees a light gleaming through the mists. It is the beacon of Arkel. They talk dreamily of the spectral ships, of the falling of the night. Pelleas offers his hand to help her down the rocks. She laughs, for hers are full of flowers. He steadies her arm. "Perhaps I shall go away tomorrow," he says as if to himself. "O, why are you going away," says Melisande regretfully, as the curtain of the first act goes down.

In the second act, Pelleas leads Melisande to a fountain in the park, a fountain deep as the sea, a once miraculous fountain whose waters could cure the blind. Melisande leans over it, her wonderful, long hair trailing upon its surface and plays with the wedding-ring which Golaud has given her. Just as the clock strikes noon it slips from her fingers into the depths. In the next scene we find that at that instant Golaud's horse has taken unaccountable fright in the forest and has thrown him violently to the ground. Melisande attends him, and her tears bring him to inquire their cause. She confesses that she is wretchedly unhappy and he takes her hand to comfort her, the little hand he could crush like flowers. "Hold! where is the ring?" he exclaims.

He questions her in agitation. He would rather have lost everything he owned than the ring. He bids her call Pelleas and she goes forth sobbing to search with him in the inky grotto, where they find three white-haired old beggars, sleeping side by side. The search proves futile and they promise themselves to resume it another day.

The third act finds Melisande standing at her window in the tower singing and combing her unbound hair. Pelleas comes by. He tells her of the beauty of the night. The stars are innumerable. He never has seen so many. "Do not stay hidden in the shadow, Melisande," he pleads. He begs her to lean out that he may see the glory of her hair. Will she not put her little hand upon his lips in farewell? Tomorrow he goes away. She will not give her hand to him unless he promises not to go.

Ah, then he will wait. She leans out and her loosened hair falls about him in a shower. He grasps the silken strands in his hands and twines them about his arms and his throat, threatening to hold her thus a prisoner all night long. She urges him to run away for some one will come. Some one does come. It is Golaud. "What children you are," he laughs, nervously. "Melisande, do not lean out of the window in that fashion. You are going to fall."

That Golaud's jealousy has been growing is proved in a dramatic scene between him and the little Yniold. The father, half ashamed, questions the child as to his uncle and stepmother. "Pelleas is always with her, is he not?" "Yes," the child answers, always when his father is not there. The lamps are lighted in Melisande's apartment. Golaud lifts the child to peer through the windows his own eyes cannot reach. The child bursts into tears at the unconscious cruelty of his grasp. Never mind, he shall have presents on the morrow.

Ah! his uncle Pelleas is there with his mother. They do not speak; they do not move; their eyes frighten him. He must get down or he will cry.



In the fourth act, the wan Pelleas is ordered away on a voyage. Golaud comes in with blood upon his forehead and, when Melisande attempts to wipe it off, he repulses her. He demands his sword and, turning fiercely upon his grandfather, bids him say what he finds in Melisande's eyes. "Only a great innocence," responds the patriarch. At this, Golaud turns in a passion of ironic fury and, seizing his wife by the hair, drags her to her knees.

Melisande who has made a hazardous flight from her lord, meets Pelleas in the forest. In the midst of their rapture they hear the sound of the castle gates closing for the night. Golaud tracks them and strikes with his sword the defenseless Pelleas, who falls over the edge of the fountain, while Melisande flees through the darkness.

In Act IV Melisande is dying in the castle. Golaud, still mad with jealousy, implores her to tell him whether her love for Pelleas was guiltless. She answers "yes" and he raves that he would have further assurance.

They bring in her baby, but she is too weak to lift her arms to take her. As her spirit takes its flight, the servants fall on their knees, the sobs of Golaud break the silence, and Arkel, wise and calm, bids them leave the little dead mother with her child.

The Debussy setting is in the most modern music-drama manner, with nothing of set solos or ensembles which can be singled out as special features of the musical score. The French composer is a master in the handling of orchestral color and he has made his music merely a tonal commentary and illustration of the Maeterlinck drama.



# THE SULTAN OF SULU

"The Sultan of Sulu," a musical satire with lyrics and dialogue by George Ade and music by Alfred G. Wathall was produced at the Studebaker Theatre, Chicago, March 11, 1902.

## CHARACTERS.

Ki-Ram, the Sultan of Sulu.

Col. Jefferson Budd, of the Volunteers.

Lieut. William Hardy, of the Regulars.

Hadji Tantong, the Sultan's private secretary.

Datto Mandi, of Parang.

Wakeful M. Jones, agent and salesman.

Dingbat, captain of the guards.

Rastos,        }  
Didymos,       } Nubian slaves.

Henrietta Budd, the Colonel's daughter.

Miss Pamela Frances Jackson, judge advocate.

Chiquita, wife number one.

Galula, the faithful one.

Ki-Ram's other wives.

The four Boston schoolma'ams.

United States soldiers, marines, imperial guards, American girls, slaves, natives and attendants.

Sulu, or Jolo, is the largest of the southerly islands in the Philippine group. The Sultan, whose real name is Hadji Mohammed Jamulul Ki-Ram, has hitherto found his rule undisputed save by certain chiefs with whom he

has kept up a running warfare, one feature of which has been the abduction of women. The natives of Sulu are Mohammedans, polygamists and slaveholders. In 1899, after the Spanish-American war, the American troops land in Sulu and after some parleying, come to a peaceable agreement with the Malay ruler, who retains his title of Sultan and becomes governor at a fixed salary. "The Sultan of Sulu" shows what might have happened.

When the curtain rises the natives are celebrating in song the majesty of the Sultan and his brother, the Sun, with the Sultan somewhat in the lead. Six of Ki-Ram's wives appear for the morning round-up and Hadji, the private secretary, calls the roll. He also informs them that their uncle, the Datto Mandi of Parang, is encamped near the city, having come for the purpose of recapturing them. They express their entire willingness to be recaptured and remind him that it was only because they were offered their choice between an ignominious death and Ki-Ram that they hesitated and chose Ki-Ram.

The next important event is the arrival of Lieut. William Hardy of the United States Regulars, with a company of soldiers. He announces their mission, which is as follows:

We want to assimilate, if we can  
Our brother who is brown;  
We love our dusky fellow man  
And we hate to hunt him down.  
So, when we perforate his frame,  
We want him to be good,  
We shoot at him to make him tame,  
If he but understood.

While the Sultan is closeted in his palace, sending out word that he will die before he surrenders, there arrives Colonel Budd, a military hero, his eye fixed on Congress, with his daughter Henrietta Budd, Wakeful M. Jones, Pamela Frances Jackson and the four schoolma'ams. Learning that the Sultan is within making his will, Mr.

Jones unheeding Chiquita's warning that death is the punishment for entering the majestic presence unheralded, rushes into the palace to talk life insurance.

"Poor man," sighs Chiquita. "Don't worry about Mr. Jones," returns Hardy, reassuringly. "He's from Chicago."

Ki-Ram comes out in funereal black, the picture of woe. He expects to die and enumerates the reasons of regret for leaving the smiling isle of Sulu. Budd interrupts his farewell speech to tell him that they have only come to take possession of the island and to teach the benighted people the advantage of free government. "We hold that all government derives its just power from the consent of the governed," he continues. "Now, the question is, do you consent to this benevolent plan?"

"Are all the guns loaded?" inquires Ki-Ram, looking carefully around.

"They are."

"I consent," says Ki-Ram.

His attention being called to the luscious quartet of schoolma'ams, he is visibly impressed with the new scheme of education. The next step is to change him from a sultan to a governor, that noblest work of the campaign committee. While Ki-Ram and Budd are left together talking politics, the former feels a draught and looking around finds his worst suspicions confirmed. Galula, the charter member of the bevy of wives, is fanning him. Reminded by him that absence makes the heart grow fonder, she sadly departs. Ki-Ram, under the influence of several cocktails (Colonel Budd has given him the glad information that the cocktail, as well as the constitution, follows the flag) suppresses his jubilant desire to climb a tree and instead proposes to Miss Pamela Frances Jackson, who, when she learns that she is merely wanted to complete a set of wives, threatens in her capacity as judge advocate to make him give up all of them. He consoles himself with the idea that he will thus get rid of Galula,

while the wives are delighted with the prospect of being grass-widows, as they are getting on famously with the soldiers.

Ki-Ram is interrupted in his proposal of marriage to the four schoolma'ams by the preparations for the inaugural. One of the preliminaries is the presentation of a silk hat as the insignia of office. All the characters previously introduced enter, the Sultan assumes the hat and the band plays "The Star Spangled Banner."

Act II opens on the hanging gardens of the palace. The natives are singing a lullaby to Ki-Ram, who is oversleeping himself in the apartment below. While they are singing, Ki-Ram appears in his pajamas. His head is wrapped in a large towel. He carries in one hand a water-pitcher, and in the other his silk hat. The expression on his face is one of extreme misery. He dips the towel in the ice-water and holds it against his throbbing brow. Discovering numerous specimens of the insect family disporting themselves about him, he does battle with them and then breaks forth into a doleful song whose burden is "R-E-M-O-R-S-E." It appears that Ki-Ram has communed with the cocktail on the preceding night and has absorbed twenty-three of these concoctions. His dejection is not lessened by Judge Jackson's information that seven of his wives have been granted divorces and that he may keep only one. He is trying to decide which one to keep when Henrietta Budd appears in a stunning outfit, with her arms full of roses, and he resolves not to keep any of them. When he makes violent love to her, she warns him as a titled foreigner, that although she is an American girl she is not an heiress. "Henrietta," returns Ki-Ram, "you wrong me. I am Sulu, not English."

Pamela pursues Ki-Ram like Nemesis and informs him that he must keep one wife and that one must be the first one, who is Galula. He is further overwhelmed by the news that according to the law he will have to pay each wife alimony, equivalent to one-half his income. Hadji

suggests as a way out of this financial difficulty that Datto Mandi recapture the wives. Overjoyed at the suggestion, Ki-Ram immediately appoints the unwilling Hadji bearer of the message to Mandi that, while the Imperial Guards are over at the north wall repulsing an imaginary attack, he can come in by the south gate and get his nieces. Soon after Hadji's departure rifle-shots are heard and he is brought in between two marines "badly mussed up," the traitorous message having been found upon his person. Ki-Ram pleads ignorance as to who sent it but Pamela's legal mind has its suspicions. Reminding him that he hasn't paid his alimony on time, she has him handcuffed to Hadji and put under guard. The two, having opportunity to cogitate, hatch up a scheme to marry off the wives. Budd and Chiquita fall easily into the net and gradually the rest of the harem pair off with members of the Imperial Guard. They are looking for someone to perform the ceremony when the unpleasant Pamela again spoils things by the decision that a divorcée cannot remarry within the year. Meantime, a fierce and bearded warrior, none other than the Datto Mandi of Parang, approaches stealthily and is about to despatch Ki-Ram with his long sword, when that worthy is saved by Jones, who has just insured his life for 50,000 pesos.

There is a sound of brass band music and the Sulu Democratic and Republican marching clubs arrive with their candidates, the dusky waiters Didymos and Rastos. The disgusted Ki-Ram is about to go voluntarily to jail for the rest of his natural life, when a despatch-boat arrives with orders announcing among other things the Supreme Court's decision that the constitution follows the flag only on Mondays, Wednesdays and Fridays, in which case Ki-Ram is no longer convict number 47. He is the Sultan and his first act of regained authority is to send Pamela Frances Jackson back to Boston.

"The Sultan of Sulu" derives its importance not so much from its music as from the fact that in subject-matter



it is probably the most national of all the comic operas written by an American. National weaknesses and idiosyncrasies are drawn with the peculiar dry humor best understood and enjoyed by a citizen of the republic.

Among the most successful songs in the opera are "Since I First Met You," "R-e-m-o-r-s-e," "Hike" (soldiers' song), "Rosabella Clancey," "Delia" and "Oh! What a Bump."



## LE JONGLEUR DE NOTRE-DAME

"Le Jongleur de Notre-Dame," or "The Juggler of Notre-Dame," an opera in three acts with score by Jules Massenet and as text the poem of Maurice Léna, was first produced in 1902 at the theatre of Monte Carlo.

### CHARACTERS.

Jean, the juggler.

Boniface, the cook of the abbey.

The priest.

A poet monk.

A painter monk.

A musician monk.

A sculptor monk.

Two angels.

The Virgin, an apparition.

Monks, voices of invisible angels, cavaliers, villagers, peasants, merchants, clerks, a crier monk, a comical fellow, a drunkard.

On a May-day in the Fourteenth Century, the people are frolicking in the square overlooked by the abbey, above whose door is placed a statue of the Virgin. With their songs mingle the cries of the merchants extolling such articles as leeks, cream cheeses, and white cabbages. Soon into the general tumult steal the notes of a hurdy-gurdy. The peasants, glad of a new diversion, give attention, and Jean arrives, grinding out a tune and bowing right and

left. "Give place for the king of jugglers!" he says, quite grandly. He is very thin and wan and shabby and titters are heard from the crowd. "The king is not very splendid, truly a king of pitiful mien," comments one. "His Majesty, King Famine," announces another and the titters become roars.

Jean begins a grand harangue about the wonders of his performance but the crowd interrupts him to dance about the pathetic figure. As soon as he can evade them, he passes the wooden bowl. Only one piece of money rattles into it. A look of radiant gratitude comes into his face but a second glance drives it away, for the coin is bad.

Still hopeful, he begins his performance. "I can draw eggs from a hat," he suggests. "That old trick," sniffs the contemptuous audience. "I know the hoop dance," and he makes a few heavy turns. "Such lightsome grace," they remark, ironically, and dance about him again. "Shall I sing then?" he pleads, hoping against hope to light upon some way to please them. "Will the gentlemen have a love song?" The cries of the vendors drown his voice. "A battle song?" "No! no!" He mentions several by name. All are old stories and they will have none of them. He timidly enumerates all his repertory. At last in his desperation and against the inclinations of his truly pious soul, he proposes a sacrilegious drinking song and, behold! it is what they want. First he turns to the Virgin to implore her pardon, explaining his hunger and necessity, and then playing a prelude on the hurdy-gurdy, he regretfully begins his song, the people joining boisterously in the chorus.

Suddenly the abbey doors open and the priest appears upon the steps to hurl reproaches and maledictions at the irreverent crowd. All run away but Jean, who falls upon his knees and begs piteously to be forgiven. The priest has no leniency. Only hell is for such as he. Jean, crushed, falls on his face and finally drags himself before the Virgin

to plead with her. The holy man, softened at last by his agony of soul, admits that there is one way to secure forgiveness for his transgression and that is to become a monk.

All his life Jean has had but one mistress, Liberty. It is hard to give her up but the priest argues unanswerably, and to crown it all, Friar Boniface, the cook, comes in carrying paniers full of flowers and food and bottles. Savory odors issue from the refectory and he hears the chanted grace. "Come," invites the priest, "to the table." "To the table!" repeats hungry Jean in ecstasy, and with a humble genuflection, he goes in, carrying his juggler's box.

In the second act, we find Jean a monk but humble, contrite and regretful. What homage can he do the Virgin? He cannot even sing, or pray to her in Latin. Feeling keenly his unworthiness, he remains silent and apart and the others chide him, all save Boniface, the cook. Humbly he acknowledges his fault. Well he knows that not one day since gentle Mary led him to this shelter has he earned his bread. Stupid, ignorant, he does nothing but eat and drink.

"A juggler, what a trade!" mocks the sculptor monk, Jean may be his pupil. There is nothing so great as sculpture. "Ah," says the painter monk, "You forget the brush. Painting is the great art." "No," cries the poet monk, coming up, "the place of honor goes to poetry," "But music ascends straight to heaven," insists a fourth voice. It is the musician monk. The discussion is heated indeed when the priest arrives to still the troubled waters with Latin admonitions.

Jean sits with his head in his hands. "Only I offer nothing to Mary," he sighs pathetically. But comforting Boniface is near. "Do not envy them, Jean," he counsels. "They are proud and Paradise is not for such as they. When I prepare a good repast, do I not do a work as meritorious? I am a sculptor of nougats; a painter in the

color of my creams; a capon cooked to perfection is worth a thousand poems; a ravishing symphony is a table where order reigns. But, you see, to please the Virgin I remain quite modest, quite simple." "But, alas, I am too simple. She loves Latin and I know it not." "But she listens to French too," says the reassuring Boniface. He reminds Jean that Jesus greeted with the same smile the magi with their gold and myrrh and frankincense and the poor shepherd who had nothing to bring but an air played upon a reed pipe.

The last words linger in Jean's ears: "The poor shepherd — his reed pipe." What light illumines his soul! The shepherd, the juggler are worth as much to Mary as the king!

In the last act is seen the painter monk's new representation of the Virgin placed over the altar. The monks enter the chapel. Jean is before them, though he does not see them. He is on his knees in humble prayer. His hurdy-gurdy and his juggler's wallet are beside him. "He is mad," whisper the monks watching, "let us warn the priest." They see Jean salute the Virgin. "Give place," he cries in the accustomed words, "It is Jean, king of the jugglers! You prefer, perhaps, a love romance?" he inquires naively. He begins on several, but his memory fails him. "And now do you wish some juggling, some sorcery? Shall devils and griffins be evoked?" He stops ashamed. "It is force of habit. Between us, I do exaggerate," he falters, "the harangue is never absolutely true, you know." He juggles, he dances. The priest comes and would fall upon him but Boniface restrains him. At last, dizzy and exhausted, Jean falls prostrate in profound adoration. The indignant monks are about to precipitate themselves upon him when Boniface points to the Virgin. A light glows in her eyes. A divine smile touches her lips. From the canvas her hands extend over him in a maternal gesture. About them sound the voices of invisible angels.

"A miracle! A miracle!" cry the brotherhood. "Here am I," cries Jean, rapturously, and he falls dying into the arms of the priest. And voices of monks and of angels mingle as his soul takes its flight.





## FEUERSNOT

"Feuersnot" or "The Fire Famine," a song poem in one act with text by Ernest von Wolzogen, suggested by a tale in "The Collected Legends of the Netherlands," and with music by Richard Strauss, was produced in Weimar Oct. 28, 1902.

### CHARACTERS.

Schwieker von Gundelfingen, custodian of the castle.

Ortoff Sentlinger, the burgomaster.

Diemut, his daughter.

Elsbeth,

Wigelis, } her companions.

Margret, }

Kunrad der Ebner.

Jörg Pöschel, the innkeeper.

Hamerlein.

Kofel, the smith.

Kunz Gilgenstock, a baker and brewer.

Ortlieb Tulbeck, a cooper.

Ursula, his wife.

Ruger Aspeck, a potter.

Walpurga, his wife.

Citizens, women, children, servants of the duke.

Until recently, there existed an ancient house in Audenarde, upon whose gable was inscribed the legend of the extinguished fires and the depiction of its last scene. The old witch story is the basis of the text of the opera.

The curtain rises to disclose a quaint spot in Munich in the Twelfth Century. To the right is the house of the Burgomaster and midway in the pretentious structure is a basket on pulleys, fastened to the top of the gable. There are numerous other houses, among them an inn. Two little side streets lead off in different directions. It is just before sundown, at the time of the winter solstice. A busy scene is shown; young couples pass by arm in arm and older citizens stand in the doors or look out of the windows. All are dressed in queer medieval costumes.

Down one of the side streets comes a procession of children and of pipers and drummers, pushing hand-carts on which are sticks of fire-wood that they have gathered for the big bonfire to be built outside the town in celebration of the day when the sun turns in the heavens. They stop before the Burgomaster's house and cry, "Give us wood for the solstice fires." As a final argument they suggest that the Burgomaster's daughter will not get a husband unless her father gives generously. Soon the big basket comes down filled with wood, which the children snatch eagerly. The stately Burgomaster himself appears and makes a speech and his handsome daughter, Diemut, comes out with three companions, all carrying pitchers of wine and baskets filled with sweetmeats. A feminine voice declares that Diemut looks like an angel and predicts that she will be a bride within the year. Then the children go on to the corner house near the inn and Jörg Pöschel, the innkeeper, tells of a strange guest who comes there for his meals, a quiet fellow who holds himself aloof in the old house "like an owl in a dark nest." Old Ortlieb tells of the former inhabitants of this house. They were descendants of a Moorish giant, whom Duke Henry the Lion brought with him when years before he entered the town. God gave the giant a certain time in which to become a Christian. Nobody knows how he died but, at any rate, all his descendants were wicked sorcerers, the last of whom were driven from the town many years ago.

Kofel, the smith, declares that what is told about the giant's descendants are only old women's tales and that they were really good men. This leads to a heated discussion. The children batter upon the doors of the former house of the sorcerer and Kunrad, disturbed at the noise, comes out. He is young and handsome and distinguished in bearing. He asks them what they want and they explain, adding that if he is a bachelor and does not give them wood no woman will look at him. He tells them to take the wooden shutters off the windows, and tear everything from the house that is combustible and take it away. He even throws in his old scripts, for he fears he has been losing all the tangible joys of life through poring over them.

While this has been going on, Kunrad has had eyes only for Diemut and the maiden has not failed to return his glances. Then, growing emboldened, he kisses her, much to the entertainment of the crowd. The Burgomaster chides him, and Diemut is indignant to the point of tears. She runs into the house, promising that he shall be sorry. Some one in the crowd says that tears mean love.

The children and the older folk go to make the bonfire outside the town. Only Kunrad lingers. Diemut comes to the window to comb her hair and Kunrad inquires what he has done to deserve such treatment. She relents, apparently, and invites him to come up in the basket. Overjoyed, he gets in and Diemut now has her revenge, for she draws it only half way up and leaves him hanging there. Then she mocks him and suggests his jumping out or climbing up on her hair. She calls her companions and they summon the others, and soon all the town is there to hoot and jeer at him. Then Kunrad invokes his master, the sorcerer, and asks for aid; and all the lights and fires upon the hearths are extinguished. The old people and the children are disconsolate but the lovers do not so much dislike the situation.

The castle custodian threatens to imprison Kunrad in the tower as soon as he can get him. Even severer threats are made. Kunrad reminds them that they brought it upon themselves and that it is for them to find the solution. Then he manages to climb upon the roof from which he delivers them an oration. He chides them for their narrow prejudices. The man whom they had driven away had not been evil but they could not see it. He had wished only to bring fame and blessing to the town. He had tried to introduce wagons with four wheels, instead of carts, and many other like improvements but they would have none of his doctrine of progressiveness. People who wished to advance with the world moved away. As for himself, he had come to finish his master's work. They distrusted him, and the woman he loved spurned him. But a woman's heart is the source of all warmth and light, he declares, and only through Diemut and her yielding herself to him can they regain their fires.

The people cry to Diemut in her house that it is her duty to get back the fires for them. Suddenly Kunrad disappears into her room. Soon a light shines from the windows and many others in the town answer it. Then Kunrad and Diemut, in each other's arms, look out from the casement and the opera ends with a pæan of joy and love.

In his operas Richard Strauss has reduced the vocal part to even greater subserviency to the dramatic action itself than did Wagner. His works are written with the voice of the singer going a way seemingly wholly independent of anything in the instrumental score. Talking is approached as nearly as is possible, and of formal melodies there is little, while set numbers are wholly wanting. The orchestra has the important part and "Feuersnot" could be given satisfactorily and with virtually as great effectiveness with the dialogue spoken as it can with it sung. Interesting moments in the score are the opening chorus for the children, in which they beg for wood for the solstice

fire; the music for Diemut, when first she appears among the children; the legend sung by Tulbeck, "Als Herzog Heinrich mit dem Löwen kam" ("When great Duke Henry with the lions came"); the declamatory scene for Kunrad, in which he responds to the children's demands for wood for the solstice illumination; his lengthy song-speech, "Dass ich den Zauber lerne" ("That I should magic learn"); the Burgomaster's solo; Kunrad's "Fuersnot! Minnegobot!" ("Need of fire! Need of love!"); Diemut's song, "Mitsommernacht! Wonnige Wacht!" ("Midsummer Night! Time of Delight!") which is one of the most melodious numbers in the score; Kunrad's "Hilf mir, Meister!" ("Help me, Master!") and the long descriptive scene which follows, which is musically directed at Munich and its treatment of both Wagner and Strauss himself. In it appear motifs from the works of Wagner and from Strauss' own opera "Guntram" which are heard in both voice and orchestra when Kunrad speaks of the spirits that once dwelt in the house but which were driven forth through lack of appreciation. Another striking number is the elaborate symphonic orchestral poem, which pictures the yielding of Diemut to Kunrad and the return of light to the town, a number which has found its way into the concert repertory and has been generally admired.





## ADRIENNE LECOUVREUR

"Adrienne Lecouvreur," an opera in four acts with music by Francois Cilèa and text by A. Colautti after the work of Scribe and Legouvé was produced in Milan in 1903.

### CHARACTERS.

Maurice, Comte de Saxe.

The Prince de Bouillon.

The Abbé de Chazeuil.

Michonnet, prompter of the Comédie Française.

Quinault,        }  
Poisson,         } sociétaires.  
Majordomo,     }

Adrienne Lecouvreur, of the Comédie Française.

The Princesse de Bouillon.

Mlle. Jouvenot,        }  
Mlle. Dangeville,     } sociétaires.

The Duchesse d'Aumont.

The Marquise.

The Baroness.

A maid.

Ladies, gentlemen, valets, lackeys.

Ballet consisting of Paris, Mercury, Juno, Pallas,  
Venus, Amazons, and Cupids.

In the greenroom of the Comédie Française, Michonnet, the prompter, is having a sad time of it. Mlle. Jouvenot wants her powder; Poisson is mad for rouge; Mlle. Dange-

ville is dying for her fan; Quinault has instant need of his coat; a peremptory voice demands a handkerchief; another calls for a sword.

Michonnet reflects that he sometimes pays a good price for his ambition to be an actual *sociétaire* or a member of the *Comédie Française*, and for his desire to be ever near Adrienne. While he is thus reflecting, the Prince de Bouillon, accompanied by his sycophant, the Abbé de Chazeuil, come to pay their compliments to Adrienne, who soon appears. Dressed as Roxana, she is studying her role. A magnificent necklace, presented to her by the Queen, hangs about her neck. She rehearses a passage and the little audience breaks into applause.

It is easy to see why Adrienne's great gifts are making her the idol of Paris. With an impulse of gratitude, she goes over to Michonnet and declares that whatever success she may have had she owes to him, her faithful and disinterested friend and teacher. Pleased and happy, he is encouraged to endeavor to tell her, a little later when they are alone, what for years he has been trying to say, that he worships her. His uncle, the pharmacist, has just left him 10,000 pounds and he is at a loss what to do with it. Sometimes he has "a mad idea of marrying."

"Fine," exclaims Adrienne. Sometimes, she confesses, shyly, the same idea has occurred to her. She loves? "Yes." Why not tell this true friend, the state of whose feelings, alas, she does not guess. The object of her affection is merely a young officer in the service of the Comte de Saxe, son of the King of Poland and heir to the estates of Courland. He is fighting to regain his own and once saved her from insult at the risk of his own life. Only today he has returned from war, and will be at the theatre. And Michonnet goes away, his love too true to turn to resentment when it finds itself not reciprocated.

The lovers steal an interview before the play. Adrienne is full of questions as to Maurice's advancement. Has he won the favor of the Count? The Count is very difficult

to please. Then how she would like to meet him and intercede! But the Count is a dangerous man, warns Maurice. Yes, admits Adrienne, all women love him. Maurice pretends to be jealous, and then to be consoled by her promise to meet him after the play.

Meantime, the Prince, who is trying to break off an entanglement with Duclos, the actress, intercepts a letter, which he believes she has written and which bids Maurice come that night to the villa the Prince built for her. The Prince plans to surprise them and by playing the role of a betrayed lover, to terminate the affair. He therefore invites the entire company of the Comédie to supper there. Adrienne has played as never before but her triumph is robbed of its sweetness by a message from Maurice, canceling their engagement. She has little heart for the Prince's supper-party but consents to go upon learning that the Comte de Saxe is to be present.

It is not Duclos, but the Princesse de Bouillon, whose agent she is, who has made the rendezvous at the villa. Maurice, it may be explained, is the Comte de Saxe himself. She is completely in love with him and to complicate matters, she holds the success of his political enterprises in her hands. He is delighted to learn that through her intercession the Cardinal has consented to his raising an army. From some half tangible change in his manner, she ventures, scarcely believing it herself, that he loves another woman, and sees in his face that her suspicions are correct. She haughtily demands the name of her rival and he refuses to disclose it. Just then the supper guests arrive, and the Prince orders the trap to be closed. The Princess, aghast at the sound of her husband's voice, hides in an adjacent apartment. Maurice is presented to the astonished Adrienne in his true person. He manages to whisper to her that he is true, and asks her to guard the apartment containing the other woman. Adrienne yields to an impulse of generosity and offers to unlock the garden gate for her. On the way the jealous Princess discovers that this is the woman to whom she has

lost her lover. They strive to learn each other's identity but the darkness is too dense.

In Act III, the Princess, with no clue but the memory of Adrienne's wonderful voice, enlists the aid of the Abbé and goes upon her hunt. She gives a reception. Adrienne is among the guests and when she speaks, the Princess knows that her quest is ended. Adrienne from the incident of a lost bracelet also learns that she confronts her rival.

The women exchange pleasantries, referring to the night of the rendezvous. Adrienne is asked to recite and she addresses to the Princess a passage from "Phèdre" which fits her all too well.

The fourth act passes at the house of Adrienne, whose doubts of Maurice have made her ill. The faithful Michonnet comes to comfort her. He presents to her, as a birthday present, the necklace the Queen had bestowed upon her and which Adrienne had sold to pay the debts of Maurice. Michonnet has redeemed it with his little fortune. Adrienne's fellow actors flock in to pay their compliments. A belated parcel is brought to her. It appears to be from Maurice and contains a faded bouquet of hers. Its strange perfume makes her faint; its insult tears her heart. But Maurice follows soon after to offer his hand, as well as his throne, if fortune restores it to him. She tries to realize her joy but is strangely dazed. It is her happiness? No! It is his flowers? He sent no flowers!

She reels and falls, gradually losing consciousness of her surroundings. The room is full of phantasms. Just before she dies she has a moment of transcendent joy in which she realizes that Maurice loves her. But the Princess has worsted her rival. The bouquet had been poisoned.

## HELENE

"Hélène" or "Helen of Troy," a lyric poem in one act with words and music by Camille Saint-Saëns, was first produced in Monte Carlo in 1904.

### CHARACTERS.

Helen.

Venus.

Pallas.

Paris.

Spartans, nymphs and cupids, Trojans.

The work is founded on the immortal story of Helen of Troy. The incidents subsequent upon her abduction by Paris are set forth in a series of seven scenes.

The first scene, which is remarkably brief, shows the exterior of the palace of King Menelaus, illuminated for a fête. From within is heard the chorus chanting the praises of King Menelaus and of Queen Helen.

In Scene II, Helen is seen exhausted and distrait, standing at the top of a cliff by the sea. It is daybreak. The Queen is trying to escape from the net which Paris has spread about her. She finds her greatest difficulty in the fact that she loves him and does not wish to be free. At last, she declares she will be worthy of her race and true to her ties and is about to cast herself into the sea when Venus appears above the waves and prevents her self-

destruction. It is to the Goddess' purpose that her victorious rival in the affection of Paris shall live, sin, and bear the consequences. In desperation Helen denies her love for Paris, but Venus reads her heart and says, "The story of your loves shall the Muse of History engrave on some undying monument." Warning Helen that she will soon lead the son of Priam to her retreat, she disappears with her nymphs.

Paris comes as Venus has said, and pays eloquent and impassioned suit, assuring Helen that stern Sparta is no home for such as she but that the land of the Trojans, with its radiant hills and valleys is a fitter setting for her transcendent loveliness. She protests that it is only Menelaus that she loves, but gradually is brought to confess that she, the daughter of Zeus, has lied, and that her heart belongs to him. Having thus yielded, she calls upon the gods to save her from herself. Pallas comes in thunderbolts and shows her what the consequences of her surrender to Paris will be. The Goddess places in the sky a vision and bids the lovers look upon Troy in flames and Priam done to death. The amorous Paris swears that even should the sun burst its bonds and burn up the universe he still would be true to his love. Helen casts aside her last scruple, gladly relinquishing home, husband, and children for a "love that is stronger than death or the gods." They embark in a ship sailing for Troy and are borne away.



## SALOME

Salome, a grand opera in one act, its text by Oscar Wilde, its music by Richard Strauss, received its premier production at the Royal Opera, Dresden, Dec. 9, 1905. It was prohibited in England owing to the fact that Biblical characters are introduced. In America, it was first produced Jan. 17, 1907, at the Metropolitan Opera House in New York, where its further presentation was immediately forbidden, only one performance being given.

### CHARACTERS.

Salome, the daughter of Herod's wife.

Narraboth, a Syrian, captain of the guard.

Iokanaan, John the Baptist, a prophet of the Lord.

Herod Antipas, Tetrarch of Judea.

Tigellinus, a young Roman.

Naaman, the executioner, a huge negro.

The Cappadocian.

Herodias, Herod's wife.

Page of Herodias.

Pages, Jews, Nazarenes, slaves of Salome.

The story is suggested by the Biblical account of the decapitation of John the Baptist at the caprice of the daughter of Herodias.

The curtain rises on a terrace of the palace of Herod, tetrarch of Judea. Here are Narraboth, the Syrian, and a number of soldiers and pages; in the background is seen a

cistern surrounded by a wall in which Iokanaan, or John the Baptist, is held prisoner. The moon, which proves the subject of an ensuing multitude of amazing similes, gleams in the sapphire of the Oriental sky. Narraboth is speaking of the beauty of Salome with whom he is in love. Just then Salome herself comes in from the feast, rejoicing to be free from the caresses of her licentious stepfather, Herod. As she reflects upon the glory of the night, the voice of Iokanaan issues forth solemnly, uttering the words "The Lord hath come: the Son of Man is at hand!" Salome starts, listens and demands that he who has spoken be brought forth for her to see. Waving aside the slave of Herod, who bids her return to the royal company, she uses her arts upon the doting Narraboth so effectually that he disobeys Herod's orders and brings the prophet from the cistern. No sooner does she see him, splendid in manly beauty and stately in bearing, than her barbaric nature yields to his attraction, and she bursts forth in a passionate expression of her longing for him. He repulses her, speaking the name of the Lord, calling her daughter of Babylon and of Sodom and telling her that she is no better than her sinful mother. But unabashed, she renews her ravings over his physical beauty, and begs for a touch of his mouth. Again he repulses her and again and again she repeats, "Suffer me to kiss thy mouth, Iokanaan."

Mourning over the degeneracy of the time, he returns to his cistern but not before the unhappy Narraboth, who has witnessed the scene, slays himself, and falls between them. It is he whose father was a king, whom Herod drove from his kingdom; whose mother was a queen, whom Herodias made her slave.

Herod, the Queen and their retinue come in from the banquet-hall. They speak of Iokanaan and his prophecies and of the Nazarene who changed water into wine at a marriage in Galilee and who healed two lepers before the gate of Capernaum simply by touching them. Herod's eyes are only for Salome. He begs her to dance that he

may better observe her charms. She refuses; he implores; he offers her anything that she may ask "even unto the half of his kingdom." Then she dances the dance of the seven veils and the king asks what she will have in reward. Even the degenerate Herod is shocked when she asks for the head of John the Baptist on a silver platter. He urges her to suggest something else, anything else; untold wealth, emeralds, pearls, turquoises and amber, white peacocks with gilded beaks; at last even the veil of the sanctuary, but she is obdurate. Finally he yields to her terrible will and orders the executioner to the cistern, while Salome, shaking with emotion, leans over listening for the death-struggle. Finally when the huge arm appears, she takes the bleeding head from the shield, and madly kisses its lips. Even the stars flee from the sky and the face of the moon is hidden behind clouds. As Herod, in fright and horror, hastens to depart, he hears the voice of Salome chanting "I have kissed thy mouth, Iokanaan."

"Kill that woman," cries Herod and the soldiers crush beneath their shields Salome, daughter of Herodias, Princess of Judea.

Salome had been widely heralded as unclean and revolutionary. It has proved the greatest operatic sensation since Wagner. The story is laid in the days of the decadent Roman Empire, which gives an opportunity and, perhaps, presents a necessity for a flagrant display of sensualism and earthiness. It was received with greater suspicion because the text came from the pen of Oscar Wilde, a text replete with the most unique and glowing poetical figures. Strauss in his score has caught the spirit of the text with the hand of genius. In orchestration, he is a veritable revolutionist, putting aside all previously made rules, and introducing startling effects which no one before him has been daring enough, or possibly creatively big enough to employ. The work is overpowering in the vividness of its musical description. Every sound has been pinioned in the score from the screaming of white peacocks to the dripping of blood. The

whole work is dramatic to a degree and it would be difficult to find another moment in opera of tenses suspense than that in which Salome waits at the cistern for the head of John.

The diversity of opinion as expressed in the countless magazine and newspaper discussions of the opera is both amazing and amusing.

## MADAM BUTTERFLY

"Madam Butterfly," a Japanese lyric tragedy, is founded on the book of John Luther Long, and the drama by David Belasco with Italian libretto by L. Illica and G. Giacosa. Its music is by Giacomo Puccini. It was first produced at the Scala Theatre in Milan in 1904 and received an adverse verdict. The following year it was revived in slightly changed form and with changed fortunes. Its first American presentation occurred in October, 1906, in Washington, D. C.

### CHARACTERS.

Madam Butterfly, Cho-Cho-San.

Suzuki, Cho-Cho-San's servant.

Kate Pinkerton.

Lieut. B. E. Pinkerton, of the United States Navy.

Sharpless, United States Consul at Nagasaki.

Goro, a marriage broker.

Prince Yamadori.

The Bonze, Cho-Cho-San's uncle.

Trouble, Cho-Cho-San's child.

Lieutenant Pinkerton of the United States Navy, who is temporarily stationed at Nagasaki, is about to contract a Japanese marriage, assisted by Goro, a marriage broker, with Cho-Cho-San, known as the Butterfly. He has leased a cottage on the hills above Nagasaki and overlooking the harbor. The opera opens as he and Goro are inspecting

the dwelling and its surroundings. His friend, Sharpless, United States Consul at Nagasaki, comes upon the scene and to him Pinkerton explains his plans. Sharpless makes an earnest effort to dissuade the Lieutenant from his rash idea, arguing that while a Japanese marriage might be only a joke to him, it could prove all too serious to the little bride. Butterfly, appearing with her mother and relatives, charms Sharpless by her attractive manner and evidently lovable nature. He learns from his conversation with her that, as he feared, she looks upon the marriage quite seriously. In order to prepare herself for it, she even has secretly renounced her faith, thus severing all ties with the past.

Despite the good counsel of Sharpless, Pinkerton persists in signing the contract in the presence of the relatives and friends of Butterfly. While the drinking and rejoicing that follow this event are in progress, Bonze, the Buddhist priest, the uncle of Cho-Cho-San appears, cursing and denouncing her for having given up her religion. Pinkerton ends it by ordering everyone off the premises. There follows an exquisite love-scene in which Pinkerton succeeds in winning Butterfly back to smiles and happiness.

Three years elapse. Pinkerton long ago has been called away from Nagasaki, and Suzuki, Butterfly's faithful servant, announces to her mistress that the money left for their maintenance is almost gone, and voices her fears that the Lieutenant will never come back. For this lack of faith she is severely reprimanded. Sharpless appears with a letter in his hands which Butterfly at once surmises to be from Pinkerton speaking of his return. In this surmise she is correct but Sharpless has not the courage to tell her that while Pinkerton is returning, he is returning with an American wife. The marriage broker again has been active, and has urged upon Madam Butterfly the advisability of marriage with Prince Yamadori, a wealthy nobleman. In this effort he is seconded by Sharpless, both of them explaining that under the Japanese law, Pinkerton's continued



absence is sufficient grounds for divorce. After persistent refusal, Madam Butterfly sends Suzuki from the room, and the maid returns bearing Pinkerton's fair-haired child. Then Madam Butterfly turning to Sharpless says unanswerably, "Look, can such as this well be forgotten?" The Consul leaves without having delivered his news. Now across the harbor floats the boom of the gun. Rushing to the window, Madam Butterfly sees that it is the salute of the American man-of-war. She and Suzuki deck the cottage with flowers and seat themselves at the windows with the child, to await Pinkerton's coming. The maid and child fall asleep, leaving Butterfly watching alone for her lover.

The third act opens to find the new day dawning, and Butterfly still at her post. The light awakens Suzuki and she persuades Butterfly to take the child and rest. While she is gone Pinkerton comes with his American wife but he hastens away, unable to face the situation. When Butterfly comes again fluttering with happiness, the presence of the other woman seems to bring the truth to her. It is then that the little Nipponese heart breaks. Quite simply and without resentment, she tells the American wife that if her husband will return in half an hour he may have the child, and that "All will be well." When they have gone, Madam Butterfly drives Suzuki from the room, and binding the eyes of Trouble, the child, with a scarf, she places in his hands a doll and an American flag. Taking her father's sword she goes behind the screen in the rear of the room. There is a short pause, the sword clatters on the floor, she totters out and falls dead at the baby's side.

It is said that Puccini considers "Madam Butterfly" his best work. In fact, he admitted this when watching from the wings its first American performance in the language of the original libretto. "I confess" said he, "that I am very fond of my Madam Butterfly. The subject appealed to me from the first. It gives fuller expression to

my temperament and to my sentiment, than any other of my works, not even excepting 'La Bohème.'"

In this idea he is supported by the critics, a thing which does not always follow. It is generally conceded to be the greatest of his works. It is a convincing exponent of Italian operatic renaissance, and justifies Puccini's admirers in their asseveration that the mantle of Verdi has fallen on his shoulders. The score is in the essentially modern manner with no distinct arias, solos or ensembles. The orchestra plays the prominent role in illustrating and describing the dramatic situations and the emotions felt by the various persons on the stage. Much of the vocal part is written in the "conversational" style of recitative but there are certain important scenes which are of great melodic beauty. Of such are the impassioned love duet for Pinkerton and Butterfly, with which the first act closes; Butterfly's description to Suzuki of how some day Pinkerton will return; her declaration to Sharpless that she will care for little Trouble and the admirable orchestral interlude which portrays musically Butterfly's long watch throughout the night before Pinkerton comes to her.

## ARIANA ET BARBE-BLEUE

"Ariana et Barbe-Bleue" or "Ariana and Blue Beard," an opera in three acts, the text arranged by Maurice Maeterlinck with music by Paul Dukas was produced in Paris at the Opéra Comique in March, 1907.

### CHARACTERS.

Ariana.

The nurse.

Selysette,

Mélisande,

Ygraine,

Bellangère,

Alladine (pantomime role),

Blue Beard.

An old peasant.

Second peasant.

Third peasant.

The crowd.

} the five wives.

The first act shows how Ariana, the sixth wife, opened the forbidden door. A sumptuous apartment in Blue Beard's castle is disclosed. It is in the form of a semicircle. At the rear there is a great door and on each side of this are three smaller doors of ebony with locks and ornamentations of silver. Above the six smaller doors are six tall windows, which are open. It is evening and the chandeliers are lighted. Through the windows come the cries of an

excited and indignant crowd below. From their disjointed utterances, it may be gathered that a beautiful, smiling young woman has just been conveyed in a coach to Blue Beard's castle. They say that she should be warned before the fatal doors close upon her forever. There have been five before her. That is too many! Some say that she knows all and that she is coming into the trap with her eyes open. But she is too lovely to die, so lovely that twenty lovers have followed her from her city and are weeping in the streets.

As the crowd discourses, the windows close quite of themselves and Ariana, the sixth wife, and her nurse enter the apartment. The nurse is full of fears about this new husband of whom such terrible things are rumored. Ariana assures her that she does not believe the wives are dead. At any rate she is going to know the secret. Her husband has given her the keys which open the bridal treasure. The six silver keys are to use, the golden key is forbidden. But that is the only one which counts with Ariana and she throws the others disdainfully upon the marble floor. The nurse hastily gathers them up and with the permission of her mistress unlocks one of the doors. It swings upon its hinges and a perfect shower of amethyst jewelry rains upon her. There are collars, aigrettes, bracelets, rings, buckles, girdles, diadems. Distracted, she plunges her arms deep into the purple treasure and fills her mantle to overflowing.

"They are beautiful," agrees Ariana. "Open the second door."

Breathless the nurse turns the key; the doors swing apart; and a dazzling eruption of sapphires falls about them. The third door is opened to release a milky rivulet of pearls; the fourth to emit a deluge of emeralds; from the fifth comes a tragic cascade of rubies, like a bloody warning; from the opened sixth flows a marvelous, bewildering cataract of diamonds. Only for a moment does the young wife gaze at the splendor. Now for the seventh forbidden

door with the hinges and locks of gold! Disregarding the protests of the nurse she turns the key and throws open the door. Nothing but a dark opening is seen but from it issues, weirdly, the song of the five daughters of Orlamonde who have wandered through three hundred halls searching for the light. They see the great ocean through the window and fear to die; they knock upon the closed door but do not dare to open it.

Blue Beard comes quietly into the room and regards Ariana. "You, too," he observes, dryly. "I especially," says Ariana. "How long have they been there?" she asks.

"Some many days, some many months, the last a year. It was a very little thing that I asked."

"You asked more than you gave," returns Ariana.

"But you lose the happiness I wished for you," says Blue Beard looking sadly at his wife. "Only give up knowing and I shall yet pardon you."

But Ariana has no such idea. Blue Beard seizes her by the arm and involuntarily she utters a cry. The listening crowd below hear it; a stone crashes through the window. In a moment, the angry people rush into the house but Ariana advances calmly toward them.

"What would you?" she inquires. "He has done me no ill." And they go away shamefaced.

In Act II we see Ariana and her nurse descending the last steps of a subterranean stairway and plunging into almost complete obscurity. Five forms are crouched in a grotto, so motionless that she fears them dead. At the sound of her voice, they tremble. She runs to them to cover their faces with kisses, to caress them and to utter little cries of joy that their lips are fresh and their arms warm and living. She fancies they still are beautiful, but when the nurse brings the light they appear a desolate group, pale and emaciated, their hair disheveled, their clothing in rags. She hovers about them then with tender



expressions of pity. They gaze at her beauty and inquire sadly whether she too has disobeyed.

"I have obeyed, but other laws than his," returns Ariana sententiously.

She asks them more of the experiences of their entombment. They tell her of their occupations, which are to pray, to sing, to weep and always to watch. Then Ariana scolds them gently for their passivity. Do they not know that outside is the springtide, the sunlight, the dew on the leaves, the smiling sea?

As she speaks, a jet of water falling from the roof of the vault extinguishes the lamp. Only for a moment is she disconcerted. Then she sees a faint light at the end of the vault and promises to lead them to it. With their aid, she climbs the high rocks which interpose. Groping along the wall she comes to a section bolted and barred. She would try her strength upon it but the others cry out in warning.

"My poor sisters," reproaches Ariana. "Why do you wish me to deliver you if you so adore your darkness?"

At last her struggles are successful and the prison is opened to the dazzling light of noon. Blinded, the five wives hide their unaccustomed eyes. When they can bear it, they look out and exclaim in delight at the trees, the green country, the distant village. Breathless they watch the figure of a peasant and count the strokes of the clock. Ariana tells them not to gaze at the light until they grow apprehensive but to profit by their temporary frenzy to get out of their tomb.

"Here is a stairway," she calls. "I do not know where it leads, but it is light. Come everybody." Half reluctantly they lift themselves up by the rocks and then disappear outside, dancing and singing in the light.

In Act III, we are taken again to Blue Beard's enchanted castle, where before the mirrors the five wives are decking themselves with jewels and flowers. Ariana



runs from one to the other to assist in making them fine. They whisper questions about Blue Beard.

"You are going to be free and you must be beautiful," remarks Ariana. She counsels each to make the most of her special gift. She unbinds Mélisande's lovely hair; she loops back Ygraine's sleeves to show her charming arms. They have made nothing of themselves. It is not strange he did not love them for he had only their shadows.

The nurse rushes into the room, haggard and frightened, with the news that Blue Beard is coming under guard and that all the villagers have assembled to capture him. The wives hastily mount the stairway and gaze from the high windows. With hungry eyes they watch the ogre issue from his coach. They nearly faint with terror when the peasants attack him and rout him and the guards. When he falls wounded and the peasants bind him they cry out entreaties not to kill him. The mob invades the castle, and lays at the feet of the stately Ariana the bound and helpless Blue Beard.

"Here he is, madam," they say, proudly. "He shall do you no more harm." They proffer further aid but Ariana tells them it is not needed, and so they disperse. On their knees, the five wives gaze at their fallen lord. Ariana gently examines Blue Beard's wounds and the wives rise and vie with each other to do him service. Alladine, the wife who cannot speak their language, furtively kisses him.

When he has been cared for, Ariana cuts the cords which bind him and prepares to go. Blue Beard feeling himself free, raises himself and looks attentively at each of the five wives. Then, perceiving Ariana, he turns toward her. She gives him her hand in farewell and he tries to retain it but she releases herself gently and goes toward the door with her nurse. She asks them all in turn to go with her. The moon and the stars shine all along the road; the sea and the forest call; the dawn peers over the azure vault and shows the world inundated with hope. Are they coming?

But even Alladine, who sobs for a moment in her arms, cannot say yes.

"Adieu; be happy," says pitying Ariana through her tears, as she goes away. The women look intently at Blue Beard, who raises his head as the curtain goes down.

Herein we see the invasion of the opera by the problem. Woman's craving for emancipation and her reluctance to accept it when it comes to her are impressively set forth in this Maeterlinck fable. The music by Dukas, one of the younger of the French composers, is in the most advanced modern manner and has attracted to its author widespread attention, and won for him both enthusiastic approval and unqualified censure. The radicals hail him as a genius; the conservatives regard him as an extremist of almost dangerous type.

## SKETCHES OF OPERAS

**ABENCERAGES, Les**—French opera in three acts, music by Cherubini, words by Jouy, first produced in Paris, 1713.

**Abenteuer Händels, Ein** (A Handel Adventure)—An operetta in one act, music by Carl Heinrich, text by W. Grove, first produced at Schwerin in 1874. This operetta is also called "Die Macht des Liedes," The Power of Song. Kathleen's parents insist upon her marrying a man whom she does not love, so she runs away from home. Händel's music awakens in the parents' hearts a longing for their child and they no longer oppose Kathleen's choice.

**Abraham**—German biblical opera, music by Seyfried, words by Castelli, produced in 1817.

**Abreise, Die** (The Departure)—Musical comedy in one act. Music by D'Albert, words by A. von Steigentesch and Ferdinand Grafen Sporck, first performed at Frankfurt A/M, 1898. Time, present; scene, the garden room of a German castle. Owing to a misunderstanding between a young couple the husband decides to leave home. In a touching song the wife laments his departure; he leaves her, returns and they become reconciled.

**Abroad and at Home**—English comic opera, music by William Shield, first produced in London, 1796.

**Abu Hassan**—A one-act comic opera, music by Weber, words by Menier, produced at Dresden, in 1811, under the composer's own direction.

The story is founded on a tale from the Arabian Thousand and One Nights.

**Achëbàr**—Musical tragedy, words by Cardinal Alessandro Bichi, music by his secretary, the Abbé Mailly, produced at the episcopal palace of Carpentras, 1646.

**Achille in Sciro**, (Achilles in Scyros)—Italian opera, music by Jommelli, words by Metastasio, produced in Vienna in 1745. Achilles was disguised as a woman at the court of Lycomedes, he was discovered by Ulysses and persuaded to join the Greeks in the war against Troy.

**Acis and Galatea**—Pastoral opera, masque or serenata, music by Handel, words by Gay, with subsequent additions by Pope, Hughes and Dryden, first performed at Cannons in 1720 or 1721. Mozart rescored it for Van Swieten in 1788.

**Acteon**—French comic opera in one act, music by Auber, words by Scribe, first produced in Paris, 1836.

**Adam und Eva**—Opera by Johann Theile. First performed at Hamburg, Germany, in 1678. Text by von Richter is based upon the Bible story. This opera is significant because it is the first real German opera ever publicly performed in the German language. It was soon followed by others of its kind and the city of Hamburg thus became the birthplace of German opera.

**Adieu, Madrian**—French grand opera, music by Méhul, words by Hoffmann, produced in Paris, June 4,

**Adieu, Hadrian**

1799, but written in 1795. The theme is the Emperor Hadrian's campaign in Syria.

**Adler's Horst, Des** (The Eagle's Eyrie) — An opera in three acts, music by Franz Glässer, words by Van Holtei, first produced in Berlin in 1830. An eagle steals a child whose parents have been separated. In the end it is rescued and the parents united.

**Admeto** — Opera by Handel. First produced in London in 1727.

**Adolphe et Clara; ou, Les Deux Prisonniers**, (Adolph and Clara; or, The Two Prisoners) — French comic opera in one act, music by Dalayrac, words by Marsollier, first produced in Paris, 1799.

**Adolph von Nassau** (Adolph of Nassau) — Grand opera in four acts. Music by Marschner, text by von Heribert Rau, first produced at Hanover, Germany, in 1843. The story follows closely the history of Kaiser Adolph of Nassau, including the intrigue of archbishop Gerhard of Mainz, and the romance of Adolph and Imogena. This opera is one of the best of modern German romantic operas.

**Adone** (Adonis) — Italian pastoral opera, music by Monteverde, produced in Venice, 1639. Adonis was the youth for the possession of whom Venus and Proserpina quarreled.

**Adonis** — French opera, music by Cambert, produced in Paris, 1662. The story is from mythology. Adonis was a youth, loved by Venus, he was killed while hunting and from his blood the goddess caused the anemone to spring.

**Adriano in Siria** — Italian opera in three acts, music by Cherubini, first presented at Livourne, 1782.

**Æneas** — This well known hero of the Trojan War was often used as theme for operas in the Seventeenth and Eighteenth Centuries. The earliest opera on this subject is by Montverde, "Le Nozze d'Ænea con Lavinia," and appeared at Venice, 1641. Others are by Franck, Hamburg, 1680; Uttini, Stockholm, 1756; Caporti, Naples, 1805.

**Agnes** — German grand opera by F. Motel, produced at Weimar in 1830. Agnes, the Angel of Augsburg, was the wife of Prince Albrecht III. of

**Alchymist, Der**

Bavaria. Because of her birth she was not recognized by the Duke of Bavaria, and she finally found a tragic death in the Danube in 1435. In 1834 at Dresden appeared Karl Krebs' opera on this same subject.

**Agnes Sorel** — Opera in three acts, music by Adalbert Gyrowetz, text by Sonnleithner from the French, produced at Vienna, 1806. Joan of Arc's rescue of France forms the historical setting of the opera, and Agnes Sorel, mistress of Charles VII. of France, is the heroine.

**Agnes von Hohenstauffen** — German grand opera in three acts, music by Spontini, words by Raupach, the first act produced in Berlin, May 28, 1827, the entire opera June 12, 1829. The theme is the reconciliation of the Emperor Henry VI. of Germany with Henry the Lion by means of the marriage of their two children at Mainz in 1194.

**Agrippina** — Italian grand opera, music by Handel, produced in Venice, 1709. Agrippina was the mother of Nero and was murdered by him, when she tried to displace him with Britannicus.

**Aladdin** — English opera, music by William Shield, first produced in London in 1788.

**Albion and Albanus** — English opera. Music by L. Grabut, words by Dryden, the English poet. First performed in London in 1685. The music was of very little importance, the satire of the words is all that gained the opera any notice.

**Alceste, ou le Triomphe d'Alcide** (Alcestis, or the Triumph of Alcides) — French opera in five acts, music by Lully, words by Quinault, produced in Paris, Jan. 19, 1674. The story is from mythology. Alceste was the wife of King Admetus of Phææ.

**Alcestis** — German opera, music by Gluck, words by Calzabigi, produced in Vienna, Dec. 26, 1767. It was produced in Paris in 1776, at which time the composer made some changes in the score, and the second version is now the more familiar one of the two.

**Alchymist, Der** (The Alchemist) — German opera by Spohr. First produced in 1830. Though really a very fine opera it met with only fair success and did not last long.



**Alcibiade Solitaire**

**Alcibiade Solitaire**—French opera in two acts, music by Louis Alexandre Piccinni, words by Cuvelier and Barouillet, first produced in Paris, 1824.

**Alicidor**—German opera, music by Spontini, words in French by Theauléon, translated into German by Herklots, produced in Berlin, May 23, 1825. The libretto was adapted from one of Rochon de Chabannes, which had been used by Dezède for his opera "Alicindor."

**Alcina**—Grand opera, music by Händel, produced in London, 1735. Alcina was a legendary enchantress of mediæval song and poetry.

**Aleko**—Russian opera, in one act, music by Rachmaninov, produced in Moscow in 1893.

**Alesandro**—Italian opera by Händel, produced at London in 1726 and five years later it reappeared under the title *Poro*. Subject is Alexander the Great, King of Macedonia, and his meeting with Porus, King of India.

**Alessandro nell' Indie** (Alexander in India)—Italian opera, music by Leonardo da Vinci, the painter and sculptor, words by Metastasio, produced in Rome, 1729. The subject of the libretto is the meeting of Alexander the Great and King Porus in India. It was the most successful of da Vinci's operas.

**Alessandro Stradella**—Romantic opera in three acts, music by Flotow, words after the French by W. Friedrich, written in 1844, and first produced in Hamburg.

**Alexandre aux Indes** (Alexander in India)—Opera by Mereaux, text by Morel after Racine's "Alexandre," produced at Paris in 1783. This libretto was a great favorite with Parisians.

**Alfonso**—Italian opera, music by Lampugnani, produced in London, 1744. Alphonse, King of Arragon and Navarre, was victorious against the Moors in the early part of the Twelfth Century.

**Alfonso and Estrella**—German romantic opera in one act, music by Schubert, produced in Weimar, 1854, though it was written in 1822. It was revised by Fuchs in Vienna, 1880.

**Alfred, a Masque**—Music by Arne, words by Thompson and Mallet, produced in 1740. It celebrated the succession of the House of Hanover to the English throne. The

**Alphons d'Arragone**

*Masque* will always be remembered as containing the song, "Rule Britannia."

**Ali Baba**—French opera by Cherubini with text by Scribe and Mélesville, produced at Paris in 1833. Ali Baba is the well known hero of the story of The Forty Thieves who gains entrance to the cave by the magic phrase "open sesame."

**Aline, Reine de Golconde** (Aline, Queen of Golconda)—French heroic ballet, music by Monsigny, words by Sedaine, produced in Paris, 1766. An outline for the libretto was first made by the Count of Boufflers.

**Almahide**—Italian opera, music attributed to Buononcini. This opera, produced in London, 1710, was the first performed there entirely in Italian.

**Almira**—German opera, music by Händel, produced in Hamburg, 1705. Revised by Fuchs in 1878 and given for the opening performance of the new Hamburg opera house.

**Alona**—German opera, music by Wilhelm Hill, libretto by O. Prechtler, first produced at Frankfurt, Germany, in 1882. Alona is the daughter of King Gudrum of Jutland. She falls in love with a young Dane, who comes to her father's court as a fugitive.

**Alpenkönig und Menschenfeind** (The Alpine King and the Misanthrope)—German opera in three acts. Music by Leo Blech, words by Richard Batka. First produced at Dresden, Germany, in 1903. Text is based upon the pretty folk song of the same name. *Rappelkopf*, the Misanthrope, hates all mankind and thoroughly enraged forsakes his family and flees to the mountains. But the Alpine King, a mountain spirit, shows him his error and he returns to his family. One of the sweetest songs is "Fair are the roses and the jessamine," sung to a polka air. The music of this opera displays the exceptional talent of the young composer. Musical effects both bold and charming, and a fearless use of tuneful melodies, mark Leo Blech as one of our best modern composers.

**Alphons d'Arragone**—French opera; music by Bochsá, text by Sourigiere, appeared at Paris in 1814. Alphonse I., King of Arragon and Navarre, was successful against the Moors in the early part of the Eleventh Century.

**Alphonse et Lenore**

**Alphonse et Leonore, ou l'Heureux Procès** (Alphonse and Leonore, or the happy suit) — French comedy in one act with music by Gréssnick, and text by C. L. D'Iray; produced at Paris in 1797.

**Alte Mare, Die** (The Old Story) — German opera in four acts. Music by Ladislaus Telenski, text by Braudrowski, first produced at Lemberg in 1907. Text is based upon Kraszewski's historical novel with the same title. The history of Poland in the Ninth Century forms the background for the Slavic myths and legends woven into an opera. The opera was very cordially received and the seventy-year-old Polish composer had reason to feel pleased.

**Amadis** — French opera in five acts, music by Lully, words by Quinault, produced in Paris, January 18, 1684. The hero of the opera is the Amadis of Gaul, who figured so prominently in mediæval romance.

**Amalie** — Czechic opera in four acts. Music by Zajc, libretto taken from Schiller's *Rauber* (Robbers). Produced at Agram, 1873.

**Amanti Comici, Gli** (The Comic Lovers) — Italian opera, music by Cimarosa, produced in Naples in 1778.

**Amants de Verone, Les** (The Lovers of Verona) — An opera by Marquis Richard d'Ivry, first produced in Paris, Oct. 12, 1878, and at Covent Garden, London, May 24, 1879. Shakespeare's "Romeo and Juliet" has been closely followed.

**Amazones, Les** (The Amazons) — Opera by Méhul, text by Jouy, produced at Paris, 1811. These fabled warrior women of antiquity are favorite subjects for operas and appear under many different titles. Méhul's opera, also called "La fondation de Thebes," tells of the founding of Thebes by the Amazons.

**Amfiparnasso** — A musical farce by Orazio Vecchi, produced at Modena, Italy, in 1594. This is one of the earliest forms of opera. It consisted of a series of madrigals for five persons. There was no overture and no instrumental accompaniment of any kind. When one character held the stage the other four sang behind the scenes, thus forming a forerunner for the later orchestra. These songs, which were solos, duets, or choruses (for not more than five), were full of melody and technical skill.

**Andrea Crini**

**Amelia** — See *Masked Ball* by Verdi.

**Amica** — Musical drama in two acts. Music by Mascagni, words by Bérel, translated into the German by Otto Neitzel. First produced in Cologne in 1907. Master Camoine decides that his niece Amica shall marry Giorgio who is sickly and deformed. She, however, loves Rinaldo, Giorgio's brother. Rinaldo does not know that Giorgio and Amica are betrothed and consents to elope with her. Giorgio follows the fugitives and the brothers are horrified when they face each other. Rinaldo can not forgive Amica for betraying his brother's love and flees across a raging torrent to escape to the mountains. Amica follows him but misses her footing and falls into the torrent. Rinaldo witnesses this and returns to his brother.

**Amici di Siracusa, Gli** (The Friends of Syracuse) — Italian opera, music by Mercadante, produced in Rome in 1824. The subject is taken from Schiller's poem "Bürgschaft."

**Amor vuol Sofferenza** (Love Will Suffer) — Italian comic opera, music by Leonardo Lee, produced 1739. The opera was also called *Cive* (That is to say) from one of the characters, who explained everything with this word. It was extremely popular.

**Amours de Momus, Les** (The Loves of Momus) — French opera-ballet in three acts and prologue, music by Desmarests, words by Duche, first produced in Paris, 1695.

**Amphitryon, the Father of Hercules** — Opera in three acts. Music by Grétry, text by Sedaine, produced at Paris, 1788. This opera was not a success, and with others of its kind proves that Grétry's field was in operas of a lighter vein.

**Anacreon chez Polycrate** — French opera in three acts, music by Grétry, words by J. H. Guy, first produced in Paris, 1797. This was Grétry's last opera and was very successful.

**Anacreon; ou L'Amour Fugitif** (Anacreon; or Love Fleeting) — French opera in two acts, music by Cherubini, words by Mendouze, first produced in Paris, 1803.

**Andrea Crini** — A very dramatic Bohemian opera; music by Tonecek; text by Bohoslav Benes, first produced at Prague in 1900. Andrea Crini, the son of Doge Crini of



**Andrea Crini**

Venice is discovered at the head of a plot to depose his father. He is brought before a tribunal for trial. The tribunal stands half in favor of his acquittal, and the father finds, to his horror, that he must decide his son's fate. Sacrificing parental affections, he sentences him to be executed. On the day of the execution the old father gives his people freedom, but when he hears the bells tolling his son's fate, he collapses.

**Andrea Crini No. 2**—This opera has enjoyed a very marked success.

**Andreasfest, Das** (The Festival of St. Andrew)—German opera. Music by K. Grammann, libretto by R. Fels, produced at Dresden in 1882. A charming little love story at Innsbruck in which Emperor Maximilian figures.

**André Chenier**—Musical drama in four acts. Music by Umberto Giordano, words by L. Illica, first produced in Milan in 1896. Time, French revolution; scene, Paris. Story: André Chenier, a French poet, is condemned to die upon the guillotine. When his sweetheart, Madeline, learns this, she seeks his cell at night. Bribing the jailor she joins her lover and fearlessly the next morning she rides away with him in the death cart.

**Andromaque**—French lyric tragedy in three acts, music by Grétry, words by Pitra, first produced in Paris, 1780. The work is founded upon Racine's famous tragedy.

**Andromeda**—Italian opera, music by Manelli, words by Ferrari, produced in Venice, 1637. It is said to have been the first opera sung in a public theater.

**Andromeda**—Early French opera. Music by Girolamo Giacobbi. First produced at Bologna in 1610. It was so well received that it was reproduced in 1628.

**Angelique et Medor**—One act French comic opera by Ambroise Thomas, words by Sauvage, produced in the Opera Comique in Paris, May 10, 1843. It is no longer sung.

**Angelo**—Russian opera, music by César Cui, produced in St. Petersburg, 1876. The libretto is Bourenine's translation of Victor Hugo's drama by the same name. The opera is usually regarded as the composer's best, but it has never had any popular success. It is, however, sung to-day in Russia.

**Ännchen von Tharau**

**Angelus, The**—An opera composed by Dr. E. W. Naylor, organist and lecturer in music at Emmanuel College, Cambridge, with libretto by Mr. Wilfrid Thornely of Trinity Hall, Cambridge. It was first produced at Covent Garden, Jan 27, 1909, having received the £500 prize offered by Messrs. Ricordi for an original opera by a British born composer. The plot is based upon a discovery of the elixir of life.

**Angiolina**—Italian comic opera in three acts. Music by Antonio Salieri, text by Franceschi, produced at Prague, 1800.

**Angla**—Dramatic opera in one act. Music by Ferdinand Hummel, words by Axel Delmar. First performed at Berlin, 1893. Angla tries to persuade her lover, Duke Widerkind, to become a Christian. He hesitates, fearing the wrath of the gods. Later Charlemagne appears with a host of Christian women, saying that in a dream he had seen a pure woman cut down the heathen oak sacred to Wodan and now one of these women is to try this with his sword. But none has the courage. Then Angla begs for his sword, calls upon the Holy Trinity, and fells the oak. In its place appears a bright cross. When Widerkind sees this, he embraces Christianity. This is the best known of Hummel's operas.

**Anna Bolena**—Italian opera, music by Donizetti, words by Romani, produced in Milan, 1822. The heroine is Anne Boleyn, wife of Henry VIII., who met her death on the scaffold in 1536.

**Ännchen von Tharau**—Lyric opera in three acts. Music by Heinrich Hoffmann, words by Roderich Fels, first produced in Hamburg, Germany, in 1878. The poet Dach is in love with the beautiful girl Anna, the daughter of the parson in Tharau. Soon after their engagement, an old playmate of Anna's returns to the town and she realizes then that she does not love Dach and the poet generously gives her up. The little song "Ännchen von Tharau ist's die mir gefallt" ('tis the Anna of Tharau whom I love) has survived the opera, and is still very popular especially among Germans. Historically this little poem was dedicated by the poet Simon Dach (1605-1695) to the marriage of his friend Portatius and Anna Neander.

**Annette et Lubin**

**Annette et Lubin**—French opera, music by Blaise, words by Favart, first produced in Paris, 1762, and again in 1800 with new music by Martini. It was very popular at the time. The plot is founded upon Marmontel's tale by the same name.

**Antigone**—German opera by Johann Adolph Hasse. First produced at Brunswick, Germany, in 1723. This was the first of this composer's operas, it met with success at the time, but was long since forgotten.

**Antigono**—Italian opera, music by Gluck, words by Métastase, first produced in Rome, 1756.

**Antiochus and Stratonice**—German opera by Graupner, produced at Hamburg in 1708. Antiochus I., also called Soter, fell in love with his stepmother, Stratonice. His father allowed him to marry her and made him King of all of his lands beyond the Euphrates.

**Apajune** (The Waterman)—Opera in three acts by Millöcker. Libretto by F. Zell and R. Genée. Place, the estate of Totroceni on the Dumbowitz River. Time, 1864. First produced at Vienna in 1880.

**Apelle et Campaaspe**—French opera in one act, music by Eler, words by Demonstier, first produced in Paris, 1798.

**Aphrodite, Greek Goddess of Love**—Opera; music by Camille Erlanger, words by Louis de Gramont. Produced at Paris in 1907 and at the Manhattan Opera House, 1908. Plot is based upon Pierre Louy's novel "Aphrodite." As produced by Mary Garden it was hailed by Parisians as one of the finest productions ever made at the Opera Comique in Paris. Mary Garden sings the leading role of Chrysis, and in New York M. L. Boyle appeared as Demetrius.

**Apollo et Hyacinthus**—Opera with music by Mozart, produced at the University of Salzburg in 1767. The text was in Latin, and was a comedy based upon the story of these mythological characters.

**Apollon et Coronis**—French opera in one act, music by J. B. and Joseph Rey, words by Fuzelier, first produced in Paris, 1781.

**Apothecary, The**—Comic opera by Josef Haydn, written in 1768, and revived and rearranged by Dr. Hirschfeld, and reproduced at Dresden in

**Aristippe**

1895 under the direction of Ernst Schuch. The story is amusing and tells us how a young man enters the service of an apothecary that he may be near the latter's ward whom he loves. The young lover with no taste for drugs is very timid and gains the hand of the girl only after many amusing incidents.

**Arabi Nelle Gallie, Li** (The Arabians in Gaul)—Italian opera in four acts, music by Pacini, produced in Milan, 1827. The plot is taken from Arlin-court's romance "Le Renégat."

**Archers, The; or, Mountaineers of Switzerland**—Opera in three acts, music by Benjamin Carr, words by William Dunlap, said to have been first produced in New York, April 18, 1796. The plot is founded upon the story of William Tell. This is incorrectly claimed to be the first American opera.

**Ariane** (Ariadne)—French grand opera in five acts. Music by Massenet, text by Catulle Mendès, first produced at Paris in 1907. Ariadne, daughter of Minos, falls in love with Perseus when he comes to Crete to kill the Minotaur and flies with him to Naxos. Here Perseus deserts her for her sister Phadra. The latter is killed by an accident, but at Ariadne's request Proserpine returns her to earth again. Phadra, however, deceives her sister a second time, then the despairing Ariadne, lured by the song of the Sirens, slips into the sea. The excellent poetic libretto furnished a new field for Massenet and the French opera goes greeted the opera with hearty applause.

**Arianna or Ariana**—Italian opera, music by Monteverdi, words by Rincuccini, produced in Mantua, 1607. It is one of the first operas written. The story is that of Ariadne and Theseus.

**Ariodante**—English opera by Handel, produced in London, 1734. The subject is taken from Ariosto's "Orlando Furioso."

**Ariovisto**—Italian opera, music by Mancini, produced in Naples, 1702. The hero of the opera is Ariovist, the German prince, whom Julius Cæsar conquered at Bescancon, 59 A. D.

**Aristeo**—Opera, music by Gluck, produced at Parma, 1769.

**Aristippe**—French opera in two acts. Music by R. Kreutzer, text by

**Aristippe**

**Leclerc and Girand**, produced at Paris, 1808. The music of this opera was popular and was sung by some of the most distinguished French singers.

**Arme Heinrich, Der** (Poor Heinrich)—Music-drama in two acts, music by Hans Pfister, words by Grau, first produced at Mainz, 1895. The willingness of the poor Agnes to sacrifice her life in order that her master Heinrich may recover his health, and his final recovery just as the sacrifice is about to be made are the essential features of the plot.

**Arm Elslein** (Poor Little Elsie)—German opera, music by Cyrill Kistler, first produced at Schwerin, 1902. Kistler has written some very interesting music for this little play and the opera has been very successful.

**Arme Jonathan, Der** (Poor Jonathan)—Opera in three acts by Mil-löcker. Libretto by Hugo Wittmann and Julius Bauer. Place, Boston, Monaco and New York. Time, Nineteenth Century. First produced at Vienna in 1890.

**Armida**—A heroic grand opera in five acts. Music by Gluck, text by Quinault, produced at Paris in 1777. In 1099 when Godfrey of Bouillon's crusaders reached Damascus, they came to the beautiful gardens of Queen Armida, an enchantress. All the warriors lost their hearts to her except Rinaldo, Godfrey's greatest hero. He scorned her. Enraged at this, the Queen vowed to win him. He was just about to yield to her charms when his sense of duty recalled him to the army. Unable to hold him, Armida cursed him and turned her beautiful garden into a desert. This opera, produced when Gluck was sixty-three, is one of his greatest. Its music is so sublime that it will remain.

**Armida, No. 2**—A classic for centuries. Gluck himself said that he should like to close his career with this opera.

**Armin**—German opera by Heinrich Hofmann, words by Felix Dahn, a German author, produced in Dresden, 1777. Armin, Arminius or Hermann, freed the Germans from Roman domination in the battle of the Teutoburgerwald in 9 A. D.

**Arminio**—English opera. Music by

**Artistes par Occasion, Les**

**Handel**. Performed at London in 1736.

**Armorer, The** (Der Waffenschmied)—A comic opera in three acts, words and music by A. G. Lortzing. Though this opera does not equal the composer's "Czar and Carpenter," it is nevertheless popular because of the freshness of both melodies and plot. The Count of Liebenan is in love with Mary, the daughter of the blacksmith Stadinger of Worms. In order to win her love the count woos her in his own rank, and also in the disguise of a journeyman blacksmith named Conrad. When the count tells Mary of his love, she rejects him and confesses with blushes that she loves the journeyman Conrad. Her father too rejects the count's advances, because of his social rank and likewise disdains the suit of Conrad since he proves to be such a poor blacksmith. Amid much comedy of misunderstanding the lovers finally come to an understanding.

**Armourer of Mantes, The**—English opera in three acts, music by Balfe, words by Bridgman, first produced in London, 1863.

**Arsinoe**—Italian opera, music by Francheschi, first presented in Italy in 1677. Translated and reset to music by Clayton in England and first performed in Drury Lane Theatre in 1705, with the title *Arsinoe, Queen of Cyprus*. Of importance since it is among the earliest Italian operas with English words. *Arsinoe* was the daughter of Ptolemy I. of Egypt.

**Artamene**—Opera by Gluck, first presented at Cremona in 1743. This opera is very Italian in its style of composition and does not show Gluck's individuality as his later compositions do.

**Artaserse** (Artaxerxes)—Italian opera, music by Gluck, words by Matastasio, produced in Milan, 1741. Artaxerxes was king of Persia in the Fifth Century, B. C.

**Artemisia**—Italian opera, music by Cimarosa, produced in Venice, 1801. The composer's death prevented his finishing the opera, but it was completed by Wagner. Artemisia was the ruler of Helikarnass, she was with Xerxes on his famous march and fought at Salamis.

**Artistes par Occasion, Les** (Artists on Occasion)—French comic opera



**Artistes par Occasion, Les**

in one act. Music by Catel, text by Alexander Duval, produced at Paris, 1807. This opera contains the much loved concert trio for two tenors and one bass, beginning "Come, sir, let us play comedy."

**Artisti alla Fiera, Gli** (The Artists at the Fair)—Italian comic opera, music by Rossi, words by Ghislanzoni, produced in Turin in 1868.

**Artist's Model, An**—A comedy with music in two acts, music by Sidney Jones, book by Owen Hall, lyrics by Harry Greenbank, first produced at Daly's Theater, London, Feb. 2, 1895.

**Arvire and Evelina**—French opera, music by Sacchini, words by Gaillard, produced in Paris, 1788. The libretto is adapted from Mason's "Caractacus." The opera was left unfinished by Sacchini and Rey completed it after the composer's death.

**Ascanio**—French grand opera, music by Saint-Saëns, words by Gallet, produced in Paris, March 21, 1890. The text is adapted from Paul Meurice's drama "Benvenuto Cellini." Ascanio is a simple apprentice in the studio of the great sculptor.

**Ascanio in Alba**—Italian opera or theatrical serenade, music by Mozart, words by Parini, produced in Milan, 1771, upon the marriage of the Grand Duke Frederick of Austria to the Princess Marie of Modena. Ascanius was the son of Æneas, the founder of Alba Longa.

**Aspasie**—French opera in three acts, music by Grétry, words by Morel, first produced in Paris in 1789.

**Aspasie et Pericles**—French opera in one act, music by Daussoigne, words by Viennet, first produced in Paris, 1820.

**Asraele**—Italian opera in four acts, music by Alberto Franchetti, produced in Brescia, 1888. It is the composer's first opera.

**Assarpai**—Opera in three acts, music by Ferdinand Hummel, words by Dora Duncker, after a ballad by Wildenbruch. Assarpai is the daughter of the last king of the Incas, and the time is 1533.

**Assassini, Gli** (The Assassins)—Italian opera, music by Trento, produced in Venice in 1819.

**Astarte**—Italian opera, music by Albinoni, words by Zeno, the first lyric poet of Italy before Métastase.

**Attilio Regolo**

First performed at Venice, 1708. Astarte in mythology is the noon-goddess, chief goddess of the ancient Syro-Phenician nations.

**Astianasse** (Astyanax)—Italian opera, music by Leonardo da Vinci, the painter and sculptor, produced in Venice, 1725. Astyanax was the son of Hector and Andromache.

**Astorga**—Tragic opera in three acts. Music by Albert, libretto by E. Pasque. Produced at Stuttgart, 1866, with great success. Story is taken from the unhappy life of Astorga, the singer and composer, who lived at Parma two centuries ago.

**Astyanax**—Italian opera, music by Bononcini, produced in London, 1725. Astyanax was the son of Hector and Andromache.

**Astyanax**—French opera, music by Rudolphe Kreutzer, words by Dejaure, produced in Paris, 1801. Astyanax was the son of Hector and Andromache. After the capture of Troy, he was thrown from the walls by the Greeks, because it had been prophesied that he would rebuild the city.

**Atala**—Opera in two acts. Music by Mlle. Juliette Folville, libretto by M. P. Collin, first produced at Lille in 1892. This opera was not only composed but was also conducted by Miss Folville, a young Belgian lady then only twenty-two years old. It was very cordially received.

**Atalanta**—Italian opera. Music by Chelleri, words by the poet Zeno. First produced at Ferrara in 1713. Many other musicians used this same text. Atalanta was an Arcadian princess who promised to marry the lover who could out-run her.

**Athalie**—Tragedy by Racine with choruses by Abt. Vogler, produced at Stockholm in 1791.

**Attila**—Italian opera, music by Verdi, first produced in Venice, 1846. This is one of the least successful of Verdi's operas.

**Attilio Regolo**—Italian opera in three acts, music by Scarlatti, text by Métastase, produced at Rome, 1719.

**Attilio Regolo** (Prince Attilio)—Italian opera, music by Hasse, words by Metastasio, produced in Dresden and Berlin, 1750. It was written for Vienna in 1740, but owing to the death of the Emperor was not sung there.

**Atys**

**Atys**—French opera in five acts, music by Lully, words by Quinault, produced in Saint Germain, before Louis XIV., Jan. 10, 1676. The story is from mythology, Atys being the favorite of Cybele.

**Aubergistes de Qualite, Les** (The Innkeepers of Quality)—French comic opera in three acts, music by C. S. Catel, words by Jouy, produced in Paris, 1812.

**Aucassin and Nicolette**—French comic opera in three acts, music by Grétry, words by Sedaine, produced in Versailles in 1779. The text is founded upon a story dating from the Thirteenth Century. The opera is sung today.

**Aucassin and Nicolette**—Danish opera, music by August Enna, produced in Copenhagen, 1896.

**Augenarzt, Der** (The Optician)—German comic opera, music by Gyrowetz, words by Emanuel Veith, pro-

**Baldur's Tod**

duced in Vienna in 1817. The opera is still sometimes given in Germany.

**Aureliano in Palmira**—Italian opera, music by Rossini, first produced at Milan, 1813. Though not in itself successful, it contains selections which Rossini afterward used in "Elisabetta and the Barbiere."

**Aurelia, Prinsessin von Bulgarien** (Princess of Bulgaria)—German grand opera in three acts, music by Konrad Kreutzer, words by Gollmick, produced in Cassel, 1851. The libretto is founded upon a drama by Frau von Weissenthurn "Der Wald bei Hermannstadt."

**Aveux Indiscrets, Les** (The Indiscreet Confessions)—A French comic opera in one act. Music by de Monsigny, words by Ribadieri. First produced in Saint Germaine at the Market Theatre in 1759. This opera was the beginning of Monsigny's dramatic career.

**B**

**Babes in Toyland**—Musical extravaganza, music by Victor Herbert, words by Glen MacDonough, first produced in Chicago, in 1903.

**Babette**—Opera in three acts by Herbert. Libretto by Harry B. Smith. Place, Belgium and France. Time, the Eighteenth Century. First produced at Washington, D. C., in 1903.

**Bacchus**—French opera, music by Jules Massenet, words by Catulle Mendès, first produced in Paris, 1909.

**Bacio, Il** (The Kiss)—Italian opera, music by Giuseppe Giordani, produced in London, 1774. It had such success that it was given continuously for eight successive years.

**Bajazzi** (The Merry Andrews)—Opera in two acts. Music and words by Leoncavallo. First produced at Berlin, Germany, 1892. Time, present; scene, the little village of Montalto in Italy. A small troupe of village comedians, while performing mix their earnest with their play, and the pretended jealousy in the play becomes real and the husband kills his rival, with the telling words: "The

comedy is ended." This opera became successful immediately and has enjoyed an excellent run under the leadership of the composer himself in Berlin.

**Baldur's Tod** (The Death of Balder)—German musical drama in three acts, music by Cyrill Kistler, text by Dr. von Sohlern, first produced at Düsseldorf in 1905. Balder is the Teuton god of sunlight and love. Everybody loves him, even the giants. Loki alone envied him and plotted to kill him. Balder once dreamed that he was going to die, this alarmed the gods and they went to all animals and plants and made them take an oath not to harm Balder. They did so willingly, but a little mistletoe had been overlooked. When Loki heard this, he flew to the mistletoe, jerked it from the oak, and pronounced incantations over it till it grew to the size of a spear. One day soon after, the gods were amusing themselves by hurling missiles at Balder to test his invulnerability. Höder, the blind brother of Balder, stood by weaponless. Seeing this, Loki urged him to

**Baldur's Tod**

try his skill and offered him the spear. All unconscious of the mistletoe's ignorance of the oath, Höder hurls the spear with all his might. It pierced Balder through the heart and he fell dead to the ground. The composer who was present at the first performance was overwhelmed with congratulations. The opera is excellent.

**Ballet Comique de la Roynie, Le—**

A French comedy ballet. Music of the dances, choruses and dialogues by Beaulieu and Salmon, arranged by Baltazar de Beaujoyeaulx. First performed in 1581 at the Chateau de Moutiers in the presence of Henry III. of France, at the marriage of the Duke of Joyeuse. This famous ballet, whose magnificent setting cost three and a half million francs, is the forerunner of the French opera. The entire work is still extant, and its music has undoubtedly furnished inspiration to French composers of the following century, among them Lulli especially.

**Barbarina, Die** (Barbarina di Campanini) — German opera in three acts; music and text by Otto Neitzel, first produced at Wiesbaden in 1905. An episode in the life of the famous dancer, Barbarina di Campanini, a favorite of Frederick the Great of Germany, forms the foundation for the text. Pretty Barbarina is loved by the Prussian nobleman Cocceji, but her guardian wants to marry her himself and a duel results. In spite of her lover's protests, Barbarina goes to the King to beg for mercy since duelling is prohibited, but the King laughs at her. Vexed, she breaks her contract as dancer and flees to Venice. The King orders Cocceji to bring back the fugitive by force or by cunning. Barbarina returns, but not by command of the King but because she loves Cocceji, and the prettiest thing in the whole opera is her dance before the King in the royal palace as he forgives her for her escapade.

**Barbiere di Sevilla, Il** (The Barber of Seville) — Italian opera, music by Paisiello, produced in St. Petersburg, 1776. Paisiello was the first to use Beaumarchais' drama as the basis for an opera. The libretto of this work served as the foundation for Rossini's better known opera of the same name.

**Bastien and Bastienne**

**Barcarole, La** (A Venetian Boat Song) — French comic opera, music by Auber, text by Scribe, produced at Paris in 1845. The Marquis of Felino is eager to gain the attentions of the Doge's wife, so he procures a barcarolle, changes the text slightly and has it put into her sewing basket. Unfortunately the Doge finds it and complications which threaten serious injury to the innocent composer arise, but the story ends happily for all concerned. The opera is also known as "Love and Music."

**Bardes, ou Ossian, Les** — French grand opera in three acts, music by Lesueur, words by Dercy and Deschamps, produced in Paris, 1804, but written in 1801. The scene of action is Caeldonia, Ossian is the hero and Rosalma the heroine. The opera is no longer sung.

**Barfüssle** (Little Barefoot) — German opera in two acts with a prologue. Music by Henberger, text by Viktor Leon. The text is based on Auerbach's popular novel by the same title. Barfüssle is an orphan who is adopted into a good family, serves later as a servant and then marries a wealthy farmer's son. This opera has been accorded a great deal of popularity.

**Baroness, The** — Comic opera, music and words by Cotsford Dick, first produced at the Royalty Theater, London, Oct. 5, 1892.

**Baron Golosh** — A musical comedy in two acts, adapted from "L'Oncle Celestin," by Ordonneau and Audrau, with additional numbers by Meyer Lutz, first produced at the Trafalgar Theater, London, April 25, 1895.

**Basilus** — German opera by Reinhard Keiser. Presented at Hamburg, Germany, about 1693. This opera is first of a long series of German operas written by this bright and lively composer and it was hailed with enthusiasm by the German theatre-goers.

**Basoché, La** — Opera in three acts by André Messager. Libretto by Albert Carré. English adaptation by Mrs. Madelaine Lucette Ryley. Place, Paris, France. Time, Sixteenth Century. First produced in Paris in 1890.

**Bastien and Bastienne** — German opera, music by Mozart, words by Weiskom, slightly revised by Schachtner, produced in Vienna, 1768, in a



**Bastien and Bastienne**

private theatre. The libretto is founded upon Rousseau's "Devin du Village." The story consists of the quarrels of a rustic couple, who are finally reconciled by a traveling conjurer.

**Battle of Hexham, The**—English opera, music by Dr. Samuel Arnold, words by George Coleman, first produced in London, 1789.

**Bayaderes, Les** (The Bayaderes)—French opera in three acts, music by C. S. Catel, words by Jouy, produced in Paris, 1810. A Bayadere is an East Indian dancing girl. Goethe's poem, "Der Gott und die Bajadere," is on the same theme. The god descends to earth, finds only a Bayadere faithful to him unto death, when she is carried by him up to heaven.

**Bayard a La Ferté** (Bayard at La Ferté)—French comic opera, music by Plantade, text by Gentil and Desaugiers, produced at Paris in 1811. An attempt is made to bring Bayard into disfavor with the King. But the attempt is futile and Bayard proves himself to be the knight without fear or blame.

**Bearnaise, La**—Comic opera in three acts, music by André Messager, words by Leterrier and Vanloo, first produced at the Bouffes-Parisiens in December, 1885. An English version by Alfred Murray was given at the Prince of Wales' Theater, London, Oct. 4, 1886. This opera brought Messager his first great success. It is still occasionally produced.

**Beatrice and Benedict**—French opera in two acts, music and words by Berlioz, produced in Baden-Baden in 1862. The composer adapted his text from Shakespeare's "Much Ado About Nothing." The opera was written for the impresario of the Kursaal in Baden-Baden.

**Beatrice di Tenda**—Italian opera, music by Bellini, words by Romani, produced in Venice, 1833, and revived three years later in London. Philip, Duke of Milan, made suspicious of the faithfulness of his wife, Beatrice, has her and her supposed lover executed.

**Beautiful Galatea, The**—Comic opera in two acts; music by Suppé; text by Zell and Genée. First produced in Vienna in 1865. Scene is laid in Greece and the opera is based upon the mythological story of Pygmalion

**Belisario**

and Galatea. The opera is light, the music melodious and the whole is very cleverly set.

**Beauty Spot, The**—Opera by Reginald De Koven. Libretto by Joseph W. Herbert. Place, France. Time, the present. First produced at New York in 1909.

**Beauty Stone, The**—Romantic musical drama, music by Sir Arthur Sullivan, words by A. W. Pinero and Comyns Carr, first produced in London, 1898.

**Beichte, Die** (The Confession)—German opera in one act. Music by Ferdinand Hummel, words by Axel Delmar. First performed in Berlin, 1900. Time, a century ago; scene, a cliff in Portugal. The confession and sorrow of a hermit, twenty years after he had betrayed the confidence of his best friend who had entrusted his wife to his care while he was forced to go on a long journey.

**Beiden Neffen, Die** (The Two Nephews, or The Uncle from Boston)—An operetta by Felix Mendelssohn, produced at Berlin in 1824. This was produced in honor of the composer's fifteenth birthday at which occasion he graduated from the tutelage of his master Zelter.

**Beiden Schützen, Die** (The Two Grenadiers)—German comic opera in three acts, music and words by Lortzing, produced in Leipzig, 1837, under the title, "Die Beiden Tarnister." (The Two Knapsacks.) Lortzing adapted his text from a French vaudeville, "Les Deux Grenadiers."

**Belisaire** (Belisarius)—French opera in three acts, music by Philidor, words by Dartiguy, produced in Paris, 1796. The libretto is founded upon Marmontel's novel. Berton is said to have composed the second act. Belisarius was a Byzantine general under Justinian I. who fell from favor with the Emperor and died in 565 B. C. Legend relates that he was blinded and wandered about as a beggar with his daughter Irene. The opera was not produced till a year after Philidor's death.

**Belisario**—Opera in three acts, music by Donizetti, words by Cammarano, first produced at Venice, 1836. It is founded upon the drama by Schenk, and relates the tragic incidents preceding the death of Belisario who lived in the Sixth Century,

**Belisario**

**B. C.**, and was commander of the forces of Emperor Justinian.

**Bella Donna, or The Little Beauty and the Great Beast**—Comic opera, music by Alfred Cellier, words by Alfred Thompson, first produced at Manchester, 1878.

**Beile Arsene, La** (The Beautiful Arsene)—French fairy opera, music by Monsigny, words by Favart, produced in Paris, Aug. 14, 1773. The libretto is founded upon Voltaire's "La Begueule," (The Prude).

**Belle of Mayfair, The**—Comic opera, music by Leslie Stuart, words by Charles H. E. Brookfield and Cosmo Hamilton, first produced in England, later in New York, 1907.

**Bellerofonte** (Bellerophon)—Italian opera, music by Mysliwecsek, produced in Naples, 1765. The theme is a mythological one.

**Belmont und Constanze, Die Entführung aus dem Serail** (The Rescue from the Harem)—Comic opera in three acts by Mozart, words by Bretzner, revised by Stephanie for Mozart, produced in Vienna, July 12, 1782. The national "Sangerfest," established by the Emperor Joseph II. in 1778, first became a significant institution through the production of this opera.

**Benoiuski**—French opera in three acts, music by Boieldieu, words by Alexander Duval, first produced in Paris, 1800. The plot is founded upon a drama by Kotzebue, and relates the adventures of the famous Hungarian general, Beniousk. In 1824 it was revived with some changes.

**Berenice**—Italian opera, music by Porpora, produced in Rome, 1710. Berenice was the daughter of King Magas of Cyrene.

**Berenice**—English opera by Handel. Represented at Covent Garden Theatre in London in 1738. Probably founded on one of the Italian operas founded on many of the Italian operas of the same title.

**Bergère Châtelaine, La** (The Lady of the Manor as a Shepherdess)—French comic opera in three acts, music by Auber, text by Planard, produced at Paris in 1820. La Bergère Châtelaine was Auber's first operatic success; it attracted Scribe's notice and from this time on these two men collaborated with excellent results for nearly forty years.

**Bianca e Fernando**

**Bergers, Les** (The Shepherds)—A French operetta, music by Offenbach, text by Gille and H. Crémieux, produced at Paris in 1865. The operetta consists of three parts: "L'Idylle," which describes the shepherd life in ancient times; "Le Trumeau," which describes shepherd life in the Seventeenth Century; "La Bergerie Réaliste," a description of shepherd life as it really is.

**Berggeist, Der** (The Mountain-spirit)—A romantic opera by Spohr. First produced at Cassel, Germany, in 1825. Though this opera is not generally as well known as Spohr's Faust, it is in some respects finer. As the title suggests it gives room for the same mysterious magic music that marks the Brocken scene in Faust. The overture to the Berggeist is especially noteworthy.

**Bergknappen, Die** (The Miners)—German operetta, music by Hellwig, text by Korner, produced at Berlin in 1820.

**Bethy**—Italian opera, music and words by Donizetti, produced in Naples, 1836. The libretto is based on Adam's "Châlet" an adaptation of Goethe's "Jouy and Bâlely."

**Betrug durch Aberglauben, Der** (Deceived by Superstition)—German operetta by Dittersdorf, produced in Vienna, Oct. 3, 1786.

**Bettler von Samarkand, Der** (The Beggar of Samarcand)—German comic opera, music by Ignaz Brüll, produced in Vienna, 1864. Samarcand is a city of Turkestan.

**Bettlerin von Pont des Arts, Die** (The Beggar Girl of the Bridge of Arts)—German lyrical opera, music by Karl von Kaskel, words by Ludwig, produced in Cologne, 1900. Hauff's story formed the basis for the libretto. The scene is laid in Germany and Paris in the year 1828.

**Betty**—French ballet, music by Ambroise Thomas, produced in Paris, 1846.

**Bianca**—German comic opera in three acts, music by Ignaz Brüll, words by Schirmer, produced in Dresden, 1879, and revised in 1880. The opera had very little success.

**Bianca e Fernando**—Italian opera, music by Bellini, first produced in Naples, 1826. This was one of Bellini's first operas, and while not very well known in Europe, became quite

**Bianca e Fernando**

popular in Naples and laid the foundation for the young composer's future fame.

**Biarritz**—A musical farce in two acts, music by F. Osmond Carr, words by Jerome K. Jerome and Adrian Ross, produced at the Prince of Wales Theatre, London, April 11, 1896. Biarritz is the name of the place in which, at the Hotel du Palais, the scene of the farce is laid.

**Bijou Perdu, Le** (The Lost Jewellery)—French comic opera, music by Adam, text by DeForges and Scribe, produced at Paris in 1853. The lost treasure is a watch which makes a strange tour through different people's pockets. The opera was not a success.

**Bion**—French opera in one act, music by Mehul, text by Hoffmann, produced at Paris in 1801. A love story of ancient times in which Bion loves Nisa, but, when he sees that she loves some one else, he helps her and her lover to marry.

**Black Crook, The**—A spectacular fairy opera in three acts, music by Frederick Clay and J. Jacobi, first produced in London, in 1872. Rewritten by Harry Paulton and produced at the Alhambra Theatre, London, Dec. 3, 1881. It is founded upon "La Biche au Bois."

**Blaise et Babet**—A French comic opera in two acts; music by Dezède, text by Monvel, produced at Paris in 1783. This opera is a continuation of Dezède's "Les Trois Fermiers" (The Three Farmers). It is considered his best work, was very successful, and held the stage for two years.

**Blaise le Savetier** (Blasius the Cobbler)—French comic opera in one act, music by Philidor, words by Sedaine, produced in Paris, 1759. It was the composer's first opera and a brilliant success.

**Blanche de Nevers**—English opera in three acts, music by Balfe, words by J. Brougham, first produced in London, 1863. The plot is taken from the French drama by Bossu.

**Bluebeard**—English opera, music by Michael Kelly; text by his valued friend, George Coleman. First produced at Drury Lane in 1798. It was with this opera that Kelly established his name as a composer. Overflowing houses greeted the opera night

**Boris Godunoff**

after night and it kept its popularity for over twenty-five years. Coleman based his text upon a French version of "Bluebeard."

**Blue-Eyed Susan**—Comic opera, music by F. Ismond Carr, words by G. R. Sims and Henry Pettitt, first produced at the Prince of Wales Theatre, Feb. 7, 1892. It was at first severely criticised, but after being revised, met with great popularity.

**Boabdil**—Opera in three acts, music by Moszkowski, libretto by Carl Wittkowski, first produced at Berlin in 1892. Boabdil was the last Moorish king of Granada. An episode in the last war of the Moors against Spain forms the basis for the story. This opera achieved a splendid success.

**Bondman, The**—English opera, music by Balfe, words by Bunn, first produced in London, 1846.

**Bondura**—English opera, music by Purcell, first produced in 1695. The text is an adaptation of Beaumont and Fletcher's play by the same name.

**Bon Fils, Le** (The Good Son)—French comic opera, music by Philidor, words by Devaux, produced in Paris, 1773. No longer on the stage.

**Bonhomme Jadis** (A Good Fellow of Old)—French comic opera in one act by Jaques-Dalcroze, produced at Paris in 1907, and at the same time in Berlin with the German title "Onkel Dazumal" (Uncle of the Past). A good natured old soldier still quite capable of falling in love is the charming character in this wholesome little opera.

**Bonsoir Monsieur Pantalon** (Good Evening Mr. Pantalon)—French comedy in one act. Music by A. Grisar, text by Morvan and Lockroy, produced at Paris, 1851. Plot takes place at Venice and is full of amusing situations. The son of Mr. Pantalon has himself carried to his mistress in a basket; on the way the basket is tumbled into the Grand Canal.

**Bonsoir, Voison** (Good Evening, Neighbor)—French operetta, music by Poise, produced in Paris, 1853.

**Boris Godunoff**—A Russian opera by Modest Mussorgski, first produced at St. Petersburg in 1874. The hero is the chief counsellor of Fedor I., Czar of Russia. At the death of the Czar in 1594, he usurps the Russian crown after having murdered the next



**Boris Godunoff**

in line, Fedor's nine-year-old brother. This opera is the most characteristic of the new Russian school. It is a great favorite in its own country but had never been produced outside of Russia until 1908, when it appeared in Paris. It was sung in Russian, but so greatly did it please the Paris public that a French production has been promised.

**Bouffe et le Tailleur, Le** (The Clown and the Tailor)—French comic opera in one act. Music by Gaveaux, text by Villiers and Gouffe, produced at Paris, 1804. Although over a century old, this opera is occasionally played, and for over half a century was a great favorite in France.

**Bouquet de L'Infante, Le** (The Prince's Bouquet)—Comic opera in three acts. Music by Adrien Boieldieu, text by Leuven and Planard, produced at Paris, 1847. Don Fabio, a Portuguese gentleman, is exiled by his King, and plans revenge. His plot is discovered and he is condemned to die, but the King's pardon is made known by the appearance of the Infante's bouquet, the royal symbol of pardon.

**Bouquetière, La** (The Flower-Girl)—French opera in one act, music by Adolphe Adam, words by Hippolyte Lucas, first produced in Paris, 1847. This is a pretty romance of a flower-girl who marries a vicomte.

**Bourgeois de Reims, Le** (The Citizen of Reims)—French comic opera in one act, music by Fétis, words by St. Georges and Ménessier, first produced in Paris, 1825.

**Bourgeois Gentilhomme, Le**—A comedy with ballet, music by Lully, text by Molière, produced in Paris and Chambora in 1670. In 1852 this opera was revised for the Moliere celebration; and in 1876 it was again revised by Wecherlin.

**Boyarina Vera Sheloga**—Musical dramatic prologue to the "Maid of Pskov," music by Rimsky-Korsakov, produced in Moscow, 1899.

**Brasseur de Preston, Le** (The Brewer of Preston)—French comic opera in three acts. Music by Adam, text by Leuven and Brunswick, produced at Paris, 1838. An amusing story of mistaken identity. The brewer and his twin brother look so much alike that when the sergeant

**Briseis**

comes after the brother, whose fur-lough has expired, he forces the brewer to go in his stead.

**Brandenburger in Böhmen, Die** (The Brandenburgers in Bohemia)—Czechish opera, music by Smetana, produced in Prague, 1863.

**Braut der Gnomen, Die** (The Gnome Bride)—A Swedish opera by Ivor Halström, produced at Stockholm, 1875. A Czechic opera by Skraup appeared at Prague in 1836.

**Brautmarkt zu Hira, Der** (The Bride-Market at Hira)—Romantic comic opera in one act. Music by Bugomil Zeplar, words by Oscar Justinus. First produced at Berlin, Germany, 1892. Time, 580, B. C.; scene, the city of Hira or Alexandria in Babylonia. Story deals with the ancient custom of selling marriageable girls to the highest bidder.

**Bravo, Le**—Grand opera in four acts, music by Gustav Salvayre, words by Emile Blavet, first produced in Paris, 1877.

**Bride-Elect, The**—Words and music by John Philip Sousa. Place, Capri. Time, Nineteenth Century. First produced at New Haven, Conn., in 1897.

**Bride of Messina, The**—Opera in three acts, music by J. H. Bonawitz, words by Hermann Müller, first produced in Philadelphia, 1874. The libretto is founded upon Schiller's tragedy "Braut von Messina."

**Brigants, Les** (The Brigands)—Comic opera in three acts, music by Offenbach, words by Henri Meilhac and Ludwig Halévy, first produced at the Theatre des Varieties, Paris, Dec. 10, 1869, English version adapted by W. S. Gilbert and first produced at the Avenue Theatre, London, Sept. 16, 1889. H. S. Leigh had previously adapted the same opera into English under the title "Fal-sac-ap-pa" which appeared at the Globe Theatre, London, April 22, 1871.

**Briganti, I** (The Robbers)—Italian opera, music by Mercadante, words by Crescini, produced in Milan, 1841. The libretto is adapted from Schiller's drama, "Die Räuber."

**Briseis**—Unfinished French opera, music by Alexis Emmanuel Chabrier, produced at the Grand Opera in Paris, May 8, 1899. But one act had been completed at the time of the composer's death.

**Britannico**

**Britannico**—Opera by Graun. Text after Racine's tragedy, "Britannico," produced at Berlin, 1752.

**Bruder Lustig** (The Jolly Brother)—German opera, music and text by Siegfried Wagner, first produced at Hamburg in 1905. Text is based on one of Grimm's fairy tales. Critics claim that this opera indicates a downward step in Wagner's compositions. It is even less good than "Der Kobold." Neither music nor text offers any striking originality.

**Buddha, Der** (The Buddha)—German grand opera in three acts. Music and text by Max Vogrich. First production at Weimar in 1904. Story is of a time about 400 B. C., and is in part legend, and part historical. By chance Gantana, a young prince, learns that there is misery in the world. Eager to enlighten his soul he gives up his wife and all the princely luxury and wanders forth as a beggar. He returns as Buddha, the prophet, after fifteen years, but his prophetic will induce him to stay. He and his followers go forth again; un-

**Cagliostro**

known to him, his loving wife follows him, but they are not united until years later when he is dying. Prophetically he proclaims a new Buddha, the god of love. The music of this opera has much originality. The Leit-motif is not so noticeable in Wagner music; Vogrich reminds us more of Meyerbeer and Goldmark. Der Buddha was received with great enthusiasm.

**Buove d'Antona, Il** (The Chains of Antona)—Italian comic opera, music by Traetta, words by Goldoni, produced in Florence, 1756.

**Burgha**—German opera in one act. Music by F. A. Kohler, libretto by Professor Lvovsky, produced at Barmen, Germany, in 1907. The story is drawn from the late Boor struggle for independence. A Boor general, his daughter Burgha, and her lover are caught in their attempt to carry off some ammunition from the English camp. Seeing no chance for an honorable escape, Burgha hurls a torch into the ammunition wagon; by the explosion all are mortally wounded.

**C**

**Cabinet, The**—English opera, music by Moorhead, assisted by John Davy and John Braham, first produced in London, 1802. The success of this opera, which was great at that time, was probably due to Braham's singing.

**Cabrera, La**—Opera. Music by Gabriel Dupont, text by Henri Cain, first produced at Milan in 1904. Story takes place in a Spanish village. Pedrito loves the fifteen-year-old shepherdess Julia, but is forced to leave Spain in order to serve in the war against America. He returns in three years to find that Julia has been untrue to him and he spurns her. Broken hearted she leaves the village. In six months she comes back sick and starving and when he sees her thus, his old love is rekindled, but it is too late, she dies in his arms forgiven. This opera won the great Sonzogno prize in 1904 and it has been a tremendous success, making many friends wherever heard.

**Cadi Dupe, Le** (The Duped Judge)—Comic opera in one act. Music by Monsigny, words by Lemonnier. Presented at the theatre of Saint-Laurent in 1761. The comedy of this opera made it a great success at the time. Story taken from the Arabian Nights.

**Caduta de Decemviri, La** (The Fall of the Decemvirs)—Italian opera, music by Scarlatti, produced in Naples, 1697. None of its score is now in existence.

**Caduta de Giganti, La** (The Fall of the Giants)—Italian opera, music by Gluck, produced in London, 1746. The opera was written in honor of the Duke of Cumberland, who had just returned victorious from his encounter with the Scotch under Charles Edward, the young Pretender. Cumberland was the Jupiter who had put down the giants.

**Cagliostro**—French comic opera in three acts. Music by Adolphe Adam, text by Saint Georges and Scribe, produced at Paris, 1844. Cagliostro,

**Cagliostro**

a famous magician and adventurer of the Eighteenth Century, is hero of the plot; place, a salon in Versailles. Strauss' operetta, "Cagliostro," appeared in Vienna, 1875.

**Caid, Le**—French light opera, music by Ambroise Thomas, words by Sauvage, produced in Paris, 1849. The Caid is a stupid police official in Algiers. The opera is sometimes regarded as the precursor of opera bouffe, later so successfully taken up by Offenbach and his imitators. It was Thomas' first permanent success and is still sung in France.

**Cain**—German tragic opera, music by Eugen d'Albert, words by Bulthaupt, produced in Berlin, 1900. The story is the biblical one.

**Cajo Fabrizio**—Italian opera, music by Caldara, libretto by A. Zeno, produced at Vienna in 1729.

**Cajo Mario** (Cains Marius)—Italian opera, music by Cimarosa, produced in Rome, 1780. Marius, the hero of the opera, is the old Roman general and statesman.

**Calife de Bagdad, Le** (The Calif of Bagdad)—French comic opera in one act. Music by Boieldieu, text by Saint Just, produced at Paris in 1800. With this opera began Boieldieu's fame; it was very popular at its time and is occasionally heard to-day.

**Calypoe**—Italian opera, music by Peter von Winter, produced in London, 1803. The story is mythological and deals with Ulysses' wanderings.

**Calypso and Telemachus**—English opera, music by Gaillard, words by John Hughes, produced in London, 1712. The libretto is on a mythological subject. It was one of the very earliest attempts to write opera in English. It had very slight success, being sung but five times.

**Camargo, La**—An operetta in three acts, music by Lecoq, words by Leterrier and Vanloo, first produced in Paris, 1878. The story centers in Camargo, a famous opera dancer of the Eighteenth Century.

**Camilla**—Italian opera, music by M. A. Bononcini, text by Silvio Stampiglio, produced at Vienna in 1692. Camilla is a huntress and warrior maiden who, according to Virgil's story, aids one of Æneas' opponents but is herself killed. In 1706 this opera appeared in London with an English text and met with success.

**Capitan, El**

**Campanello, Il**—Operetta in one act, music and words by Donizetti, first produced in Naples, 1836. The libretto is adapted from a French vaudeville called "La Sonnette de Nuit."

**Candance**—Italian opera by Lampugnani, produced at Venice in 1740. Candance is the Egyptian queen who defended her realm against Roman aggression.

**Canterbury Pilgrims, The**—English opera in three acts, music by Charles Villiers Stanford, words by G. A. Beckett, produced in London, April 28, 1884. The opera has been called an English Meister Singer. Geoffrey, the host of Tabard Inn, Cicely his daughter, and her lover Hubert are the main characters.

**Canterina, La** (The Singer)—An opera by Haydn written in 1767. Gasparina, a singer, accepts the attentions of two lovers and they lavish costly gifts upon her.

**Capitaine Fracasse, Le**—An opera in three acts, music by Emile Pes-sard, words by Catulle Mendes, first produced in Paris, 1878. It is an adaptation from Gautier's novel by the same name.

**Capitaine Henriot, Le** (Captain Henry)—French comic opera; music by Gevaert, text by Valz, produced at Paris in 1864. The story is laid in France during the Siege of Paris by Henry IV., first Bourbon King of France, and is a comedy of love and misunderstandings with Henry himself as hero. The incompleted libretto was finished by Victorien Sardou.

**Capitan, El**—Comic opera in three acts; music by John Philip Sousa, text by Klein. First produced at Boston in 1896. The music of this opera is very catchy and has enjoyed great popularity. The scene is laid in Peru; time, the Eighteenth Century. Cazarro, the viceroy of Peru, has been deposed by the King of Spain, and a Spaniard named Medigna has been appointed in his place. Cazarro starts a revolution and sends to Spain for a noted soldier, El Capitan. El Capitan and Medigna, disguised as a sailor, sail from Spain on board the same boat. On the way over El Capitan is killed. Medigna learns who the slain soldier is, and when he lands, finding that his faction is hopelessly weak, he joins the revolutionists proclaiming



**Capitan, El**

himself El Capitan. His secretary impersonates the Viceroy. Later when the Spanish troops arrive, Medigna discloses his identity, the rebellion is put down and the story ends happily.

**Caprice de Femme, Un** (A Woman's Caprice)—Italian comic opera in one act. Music by Paër, text by Lesguillon, produced at Paris, 1834.

**Captain Therese**—Comic opera in three acts, music by R. Planquette, words by Alexander Bisson and F. C. Burnard, first produced at the Prince of Wales' Theater, London, Aug. 25, 1890.

**Captif, Le** (The Captive)—French opera, music by Edward Lassen, produced in Brussels, 1865, and later on sung in Germany.

**Captive in the Caucasus, The**—Russian opera, music by César Cui, produced in St. Petersburg, 1859. A poem of Poushkin's formed the basis for the libretto. In 1881-2 a middle act was added by the composer.

**Capuleti ed i Montecchi, I** (The Capulets and Montagues)—Italian opera in three acts, music by Bellini, words by Romani, produced in Venice, 1830. The story is the well known tale of Romeo and Juliet.

**Caque du Convent, Le** (Convent Gossip)—Comic French opera in one act. Music by Henri Potier, text by Planard and Leuven, produced at Paris in 1846.

**Caravan du Caire, La** (The Caravan from Cairo)—French opera in three acts, music by Grétry, words by Morel de Chedeville, first produced at Fontainebleau, 1873. It was very popular at the time, and contains the well known air "Victoire est a nous."

**Carillonner de Bruges, Le** (The Bell-ringer of Brussels)—French opera in three acts. Music by Albert Grisar, text by Saint-Georges, produced at Paris, 1852. At the time of the revolt of the Netherlands against Spain, the honest bell-ringer becomes deaf, but recovers his hearing at the moment when he sees the flag of Brabant fly from the tower of his liberated city.

**Carina**—Comic opera, music by Julia Wolf, words by E. L. Blanchard and Cunningham Bridgman, first produced at the Opera Comique, London, Sept. 27, 1888. The story is suggested by Damian's drama,

**Castor and Pollux**

"Guerre Ouvert ou Ruse contre Ruse," given in Paris in 1786. This is a love story with the scene laid in Barcelona.

**Carline**—French comic opera in three acts, music by Ambroise Thomas, words by Leuven and Brunswick, produced in Paris, 1840.

**Carlo Broschi**—Opera in three acts by Auber. Libretto by Scribe. Place, the vicinity of Madrid and Aranjuez, Spain. Time, Eighteenth Century. First produced at Paris in 1843.

**Carnaval de Venise, La** (The Carnival of Venice)—French comic opera in three acts, music by Ambroise Thomas, words by Sauvage, produced in Paris, 1857.

**Carro di Fedelta d'Amore** (Car of Love's Loyalty)—Italian opera, music by Suagliati, words by his pupil Pietro della Valle, produced in Rome, 1606. It was performed on a car drawn through the streets at Carnival time and was one of the first Italian operas.

**Cartouche**—German comic opera in one act by Heinrich Hofmann, words by Fellechner, produced in Berlin, 1868. Cartouche is the well known Parisian sharper.

**Cascina, La** (The Dairy)—Italian opera by Scolari, produced at Venice in 1756.

**Casilda**—Opera, music by Ernst II., Duke of Saxe Cobourg Gotha, first produced in Brussels, 1855. A later production in England was unsuccessful.

**Casque et les Colonbes, La** (The Helmet and the Doves)—French opera by Grétry, text by Harleville and Guillard, produced at Paris in 1801. This opera was written to celebrate the truce with England, the doves nesting in the helmet of Mars being the significant symbol.

**Castle of Andalusia, The**—English comic opera, music by Dr. Samuel Arnold, words by O'Keefe, first produced in London, 1782.

**Castles in the Air**—Comic opera in three acts by Kerker. Libretto by C. A. Byrne. Place, West Indies. Time, Nineteenth Century. First produced at New York in 1890.

**Castor and Pollux**—French opera in five acts, music by Rameau, words by Bernard, produced in Paris, 1737. Since then the music has been twice

**Castor and Pollux**

revised. Castor and Pollux are mythological characters. The opera is Rameau's masterpiece.

**Catarina Cornaro**—German opera by Franz Lachner, produced at Munich, 1841. Time, the latter part of the Fifteenth Century when Cyprus falls before the Venetians. Catarina, also called "Queen of Cyprus," is heroine of the plot.

**Catherine Grey**—English opera music by Balfe, first produced in London, 1837.

**Catone in Utica**—Italian opera, music by Vinci, words by Metastasio, first produced in Rome, 1728. In 1732 the same libretto, with music by Leonardo Lev, was presented in Venice.

**Cavaliere Errante, Il** (The Knight Errant)—Italian opera in two acts, music by Traetta, first produced in Naples, 1777, and in Paris, 1779.

**Cavalieri di Malta, I** (The Knights of Malta)—Italian opera, music by Nani, words by Golisciani, produced in Malta, 1880.

**Caverne, La** (The Cave)—French opera in three acts, music by Lesueur, words by Dercy, produced in Paris, 1793. The theme is taken from Gil Blas. The opera was a brilliant success, but is no longer sung.

**Cecchina La, sia La Buona Figliuola** (Cecchina, or the Good Daughter)—Italian opera, music by Piccinni, words by Goldoni, first produced in Rome, 1760. Cecchina is a foundling who has two lovers, a gardener and a marquis. Her mother puts Cecchina into a convent from which she is rescued by the gardener, but the marquis carries her off. In the end Cecchina's father proves to be a colonel and she marries the marquis. This is said to be the most popular comic opera ever produced. It was played for years all over Europe.

**Celestine**—Comic French opera in three acts. Music by Bruni, text by Magnitot, produced at Paris, 1787. Music is excellent.

**Cendrillon** (Cinderella)—French comic opera in three acts, music by Nicolo Isouard, words by Etienne, produced in Paris, 1810.

**Cenerentola, La** (Cinderella)—Italian opera, music by Rossini, words by Ferretti, produced in Rome during the Carnival time of 1817.

**Chanteuse Violée, La**

**Cent Vierges, Les** (The Hundred Virgins)—Opera in three acts, music by Lecocq, words by Chivot, Duru, and Clairville, first produced in Brussels, 1872. It was performed in London, in French, at the St. James Theatre, June 21, 1873.

**Cephale et Procris**—Grand opera in three acts, music by Grétry, words by Marmontel, first produced at Versailles, 1773. This was one of Grétry's least successful operas.

**Chaises à Porteurs, Les** (The Sedan Chairs)—French comic opera in one act; music by V. Masse, text by Clairvill and Dumanoir, produced at Paris in 1858. A jealous husband and wife procure separate Sedan chairs in order to spy upon one another. They get mixed up with two cavaliers who have also hired chairs for a similar purpose, and the occupants of the four chairs furnish some very amusing incidents.

**Chalet**—French comic opera in one act, music by C. A. Adam, words by Scribe and Melesville, produced in Paris, 1834. The libretto is adapted from Goethe's "Jery and Bately." The opera is still occasionally sung.

**Chambre à Coucher, La, ou Une Demi-Heure de Richelieu** (The Bed Room, or A Half Hour of Richelieu)—A comic French opera in one act. Music by Guénée, text by Scribe, produced at Paris, 1813.

**Chambre Gothique, La** (The Gothic Chamber)—French comic opera in one act, music by Massé, words by Carmonche, produced in Paris, 1849.

**Chanson de Fortunio, La** (Fortunio's Song)—Operetta in one act. Music by Offenbach, text by Cremieux and Servieres, produced at Paris, 1861. Offenbach's first offering for the stage.

**Chant de la Cloche** (The Song of the Bell)—French dramatic legend, music by Vincent d'Indy, produced in Paris, 1884. It gained a prize offered by that city for musical compositions.

**Chanteuse Voilée, La** (The Veiled Singer)—French comic opera in one act; music by V. Massé, text by Leuven and Scribe, produced at Paris in 1850. A pretty romance in the life of Valesquez, the Spanish artist. The veiled singer is his servant who sings at night in order to help her master out of debt. When Valesquez discovers her and her motive he marries her.

**Chapeau au Roi, Le**

**Chapeau au Roi, Le** (The King's Hat)—French comic opera in one act; music by Caspers, text by Fournier, produced at Paris in 1856. Louis XI., that queer King of France, helps two bourgeois lovers to marry.

**Chaperons Blancs, Les** (The White Hoods)—French comic opera in three acts, music by Auber, words by Scribe, first produced in Paris, 1836.

**Chapitre Second, Le** (The Second Chapter)—French comic opera in one act, music by Solié, words by Dupaty, produced in Paris, 1799.

**Char, Le** (The Chariot)—French comic opera in one act, music by E. Pessard, text by Alphonse Daudet and P. Arène. While Alexander the Great is studying mathematics under Aristotle he falls in love with a washerwoman. The latter is to be dismissed but she manages so well that Aristotle himself falls in love with her. She induces him to prove his love by harnessing himself to a chariot into which she mounts. Surprised at the weight of his load, the mathematician looks behind him and discovers that Alexander is also an occupant of the cart.

**Charlatan, The—**Opera by Sousa. Libretto by Charles Klein. Place, Russia. Time, the Nineteenth Century. First produced at Montreal, Canada, in 1898.

**Charles II.**—English opera in two acts, music by Sir George Alexander Macfarren, words by Desmond Ryan, produced in London, 1849. Charles II. was King of England, 1660-1685.

**Charles VI.**—French grand opera in five acts, music by Halévy, words by Casimir and Germaine Delavigue, first produced in Paris, 1843. The story departs from historic facts. Odette, the daughter of an old guard, plays a similar role to that of Joan of Arc, supporting and inspiring the weak king.

**Chat Botté, La** (Puss in Boots)—French comic opera; music by Foignot, text by Cuvelier, produced at Paris in 1802.

**Chateau de La Barbe Bleue, Le** (Blue Beard's Castle)—French comic opera in three acts, music by A. Limnander, words by St. Georges, produced in Paris, 1851.

**Chat Perdu, Le** (The Lost Cat)—Comic French opera in two acts by de Laborde, produced at Paris, 1769.

**Chiara di Rosenberg**

**Chatterton**—Italian opera, music by Leoncavallo, produced in Rome, 1896. The libretto is an adaptation from Alfred de Vigny's play. The theme is the closing events of the wonderful English boy's career.

**Chemineau, Le** (The Vagabond)—Opera by Leroux. Libretto founded upon the drama in verse by Jean Richepin. Place, a locality between Burgundy and Ile-de-France. Time, the Nineteenth Century. First produced at Paris in 1907.

**Chercheuse d'Esprit, La** (The Blue Stocking)—French comic opera, music by Audran, produced in Marseilles, 1864. It is a new setting for an old opera of Favart's, produced in Paris, 1741. Audran's version was revived in Paris, 1882.

**Cherubin**—A French musical comedy in three acts; music by Massenet, libretto by Francis de Croisset and Henri Cain, first produced at Monte Carlo in 1905. The story is laid in Seville at the close of the Eighteenth Century. Cherubin is celebrating in honor of his being promoted to an officership. All the nobility attend, and the young gallant pays court to all the ladies. He flirts audaciously with the countess, the baroness and little Nina, but in reality loves only Eusoleillad, a famous dancer, but she won't have him. The King has cast his eyes upon her and she forsakes Cherubin. The latter is in despair till his attention is called to Nina who accepts him with open arms. This opera is a happy conception, eye and ear enjoy the melody, romance and the Spanish dances. It has scored an immense success.

**Cheval de Bronze, Le** (The Bronze Horse)—Comic opera in three acts, music by Auber, words by Scribe, first produced at the Opera Comique, Paris, March 23, 1835, revived with additions at L'Academie de Musique, Sept. 21, 1857. Various English versions of the opera have been given, the latest being that of Howard Paul which appeared at the Alhambra Theatre, London, July 4, 1881. The plot is founded upon a Chinese legend.

**Chiara di Rosenberg**—Italian opera, music by Luigi Ricci, words by Gaetano, produced in Milan, 1831. The libretto is based upon Genlis' novel "Le Siege de Rochelle," (The Siege



**Chiara di Rosenberg**

of Rochelle). The opera was very successful.

**Chieftain, The**—An opera in two acts, music by Sir Arthur Sullivan, words by F. C. Burnand, produced at the Savoy Theatre, London, Dec. 12, 1894. It was elaborated from an earlier work of Burnand's given twenty-seven years before.

**Chien du Jardinier, Le** (The Gardener's Dog)—A comic French opera in one act. Music by A. Grisar, text by Cormon and Lockroy; produced at Paris, 1855. An amusing little love story in which the gardener's dog plays a very important part.

**Children in the Wood, The**—English opera in two acts, music by Dr. Samuel Arnold, words by Thomas Morton, produced in London, 1793. Later it became quite popular in America.

**Children of the Plains, The**—Opera in four acts by Rubinstein. Libretto adapted from Beck's "Yanko" by Mosenthal. Place, the plains of the Ukraine. Time, middle of the Nineteenth Century. First produced at Vienna in 1861.

**Chilperic**—Opera in three acts, music and words by Hervé, first produced Oct. 24, 1868. It was then a failure, but later became very popular, and has had many revivals. June 3, 1872, it was performed at the Globe Theatre, London, in French. An English version by H. Hersee and H. B. Farnie was given at the Lyceum, London, Jan. 22, 1870, at the opening of the Empire Theatre, London, April 17, 1884, and in 1903 at the Coronet Theatre, Notting Hill.

**Chinese Honeymoon, The**—Musical comedy, by George Dance and Howard Talbot, first produced in London, and in New York in 1902.

**Chi Sofre Sperti**—Italian musical comedy, music by Mazzocchi and Marazzoli, produced in Florence under the patronage of the Cardinal Barberini in 1639. This is given by some authorities as the origin of opera buffa; it was without doubt one of the first comic operas.

**Christoforo Colombo**—Italian opera in four acts, music by Alberto Franchetti, produced in Genoa, October, 1892. Its success is mainly due to some wonderful scenic effects, descriptive of the voyage of Columbus to America.

**Circus Girl, The**

**Christus**—Sacred Russian opera, music by Rubinstein, produced in Berlin, 1888. With this composition and Moses, a similar one, the composer may almost be said to have produced a new form of music. It has had but a partial success.

**Cid, Le**—Opera in three acts, music and words by Peter Cornelius, first produced at Weimar, in 1865. The scene is Burgos, Spain, in the year 1064. The incidents described are the triumph of the Cid, Ruy Diaz, Spain's national hero, over the Moors and his happy union with his love, Chimène, although he had been compelled to kill her father in order to defend his own honor. This opera is the best work of Cornelius and shows the Wagnerian influence.

**Cigale, et le Fourmi, La** (The Grasshopper and the Ant)—Comic opera in three acts, music by Audran, words by Chivot and Duru, first produced at the Gaite, Paris, October 30, 1886. English version by F. C. Burnand and Ivan Caryll, produced for the first time in England at the Lyric Theatre, London, Oct. 9, 1890.

**Cimarosa**—Comic French opera in two acts. Music by Nicolo Isouard, words by Bouilly, produced at Paris, 1808.

**Cinna**—Opera by Graun, text by Villati, produced at Berlin, 1748.

**Cinq-Mars**—French opera in four acts by Gounod, words by Poisson and Gallet, produced in Paris, 1877. The libretto is freely adapted from a novel by de Vigny. The scene is the French court in the time of Louis XIII.

**Circassian Bride, The**—English opera, music by Sir Henry Bishop, first produced in London, 1809. This was Bishop's first opera.

**Circassienne, La** (The Circassian)—French comic opera; music by Auber, text by Scribe, produced at Paris in 1861. Some Russian officers in garrison produce the opera "Adolphe et Clara." The general thinks he recognizes in "Clara," one of the young officers disguised, a former sweetheart.

**Circe ed Ulisse** (Circe and Ulysses)—Italian opera, music by Astarita, produced in Naples, 1777. The story is from mythology.

**Circus Girl, The**—Musical play in two acts, music by Ivan Caryll and

**Circus Girl, The**

Lionel Monkton, book by James T. Tanner and W. Palings, lyrics by Harry Greenbank and Adrian Ross, first produced at the Gaiety Theatre, London, Dec. 5, 1896.

**Ciro in Babilonia**—Italian opera, music by Rossini, produced in Ferrara, 1812. This was composed when Rossini was but twenty-one and though not in itself successful, it contains a few good selections afterward used in other operas. As "Cyrus in Babylon" it was performed in London, 1823.

**Ciro Riconosciuto**—Italian opera in three acts, music by Albinoni, words by Métastase, produced at Rome in 1710.

**Clari, The Maid of Milan**—Dramatic opera by John Howard Payne, first produced in New York, 1823. The famous song, "Home, Sweet Home" was contained in this opera.

**Claude Duval; or, Love and Larceny**—A romantic and comic opera in three acts, by H. P. Stephens and Edward Solomon, first produced at the Olympic Theatre, London, Aug. 24, 1881.

**Claudine**—Comic French opera in one act, music by Bruni, text by Deschamps, produced at Paris, 1794. Story after Florian's novel "Claudine," the little messenger.

**Claudine von Villabella**—German lyric opera. Text by Goethe, and set to music by a great number of German composers, among them J. Andre (Berlin, 1780); Gottfried Weber, (Stuttgart, 1783); Franz Knappe, (Dusseldorf, 1882). Franz Schubert also wrote an opera for it but it was never put on the stage.

**Claudius Cäsar**—German opera, music by Keiser, words by Hinsch, produced in Hamburg, 1703. Claudius was the husband of Agrippina and was poisoned by her, that she might make Nero emperor.

**Cle d'Or, La**—Opera, music by Gautier, first produced in Paris, 1877. The plot is taken from Octave Feuillet's novel by the same name.

**Clemenza di Tito, La** (The Mercy of Titus)—Italian opera, music by Gluck, words by Métastase, produced in Naples, 1751. Vitellia, daughter of the deposed emperor Vitellius, plots to overthrow Titus, but he escapes, pardons all implicated and marries Vitellia.

**Colporteur, Le**

**Clemenza di Tito, La** (The Mercy of Titus)—Italian opera, music by Mozart, produced in Prague, Sept. 6, 1791, upon the coronation of Leopold II. The libretto was adapted from a much earlier one by Métastase. This opera was one of Mozart's last, and its cold reception by the public did much to embitter his last years.

**Cleofide**—An Italian opera. Music by Buini, produced at Venice, 1721. Cleofide is identical with Alexander the Great.

**Cleopatra**—German opera, music by Mattheson, words by Feustking, produced in Hamburg, Oct. 20, 1704. At this first performance occurred the famous duel between Händel and Mattheson, which was fought out on the stage before a crowd of spectators.

**Clochette, La** (The Little Bell)—French comic opera in one act. Music by Duni, text by Anseaume, produced at Paris, 1766.

**Colomba**—English opera in four acts, music by Sir Alexander Mackenzie, words by Hüffner, produced in London, 1882. The libretto is founded upon Mérimée's tale by the same name. The scene is Corsica and the story deals with a feud between the two families of Rebbia and Bar-racini.

**Colombe, La** (The Dove)—French comic opera, music by Gounod, words by Barbier and Carré, produced in Paris, in 1866. The libretto is an adaptation of one of Lafontaine's fables.

**Colon, El** (Columbus)—Spanish opera, music by Ranciner, produced in Barcelona in 1818.

**Colonie, La** (The Colony)—Comic opera in two acts. Music by Sacchini, text by Framery, produced at Paris, 1775. The situations are very ludicrous and the music charming.

**Colonnello, Il** (The Colonel)—Italian opera, music by L. and F. Ricci, words by Ferretti, produced in Naples, 1835.

**Colporteur, Le; ou, L'Enfant du Bûcheron** (The Peddler; or, the Wood Woodcutter's Child)—French comic opera in three acts, music by G. Onslow, words by Planard, produced in Paris, 1827. The story is taken from an old Russian chronicle. As "The Emissary" it was later produced in England.

**Comte de Carmagnole, Le**

**Comte de Carmagnole, Le** (The Count of Carmagnole)—French opera, music by Ambroise Thomas, words by Scribe, produced in Paris, 1841. It was not a success and is no longer sung.

**Comte Ory, Le**—French lyric opera in two acts, music by Rossini, words by Scribe and Delestre-Poirson, first produced in Paris in 1828. The libretto was adapted from a vaudeville by the same authors founded upon an old legend. Rossini adapted to these words some of the music from his "Viaggio à Reims."

**Concert a la Cour, Le; ou, La Debutante** (The Concert at Court; or, The Debutante)—Comic French opera in one act, music by Auber, text by Melesville and Scribe, produced at Paris, 1824.

**Concert Interrompu, Le** (The Interrupted Concert)—French comic opera in one act. Music by Berton, words by Favieres and Marsollier, produced at Paris, 1802.

**Condor**—Italian opera, music by Antonio Gomez, produced in Milan, 1891.

**Confidences, Les** (The Secrets)—French comic opera, in two acts. Music by Niccolò Isouard, words by Hoffmann, produced at Paris, 1803. Text is lively, and the music added to Isouard's reputation.

**Connétable de Clisson, Le**—French opera in three acts, music by Porta, words by Aignan, produced in Paris, 1804.

**Conradin v. Schwaben** (Conrad of Swabia)—German opera in three acts, music by Conradin Kreutzer, produced in Stuttgart, 1812. Conrad was the best of the Hohenstauffens and was executed in Naples in the year 1268, at the command of Charles of Anjou.

**Constanza e Fortezza** (Constancy and Courage)—Italian opera; music by Johann Joseph Fux in collaboration with François Conti. First produced at Prague in 1723 at the coronation of Charles VI. as King of Bohemia. Extra musicians from Prague and from Italy were hired for this grand occasion, and Fux received great praise for his work. His compositions are now wholly unknown.

**Consuelo**—Opera by Alfonso Rendano, libretto by Francesco Cimmino, first produced in Milan in 1901. Text

**Corisandre**

is adapted from a once popular novel by George Sand. Consuelo (Consolation) is a young singer who saves an unfortunate soul by the wonderful power of her music. This opera soon after appeared in Germany and though the plot is slender, the music has given a great deal of pleasure.

**Conte d'Avril** (Story of Avril)—French musical comedy, text by Auguste Dorchain, music by Charles M. Widow, produced at Paris in 1885. This first appeared as a play, music was added later. Music is excellent.

**Contessa d'Amalfi, La** (The Countess of Amalfi)—Italian opera, music by Petrella, produced in Turin, 1864.

**Contrabandista** (The Smuggler)—Operetta in two acts by Sir Arthur Sullivan with text by Burnand, produced at London in 1867. It was completely overshadowed by "Cox and Box" which appeared in the same year. In 1894 "Contrabandista" was revived as "The Chieftain."

**Convito, Il** (The Banquet)—Italian opera by Cimarosa, produced at Venice, 1782.

**Coppélia, ou La Fille Aux Yeux d'Email** (Coppelia, or The Girl with the Glass Eyes)—A French ballet by Clement Delibes, first produced at Paris in 1870. This ballet is based upon the pretty comedy "Coppélia." It is Delibes' greatest success and has kept the boards ever since its first performances.

**Cora**—Swedish opera, music by J. G. Naumann, produced in Stockholm, 1780. The libretto is adapted from Marmontel's "Incas." Cora, the heroine of the opera, was a Priestess of the Sun in Peru. The work is Naumann's best.

**Cordelia**—Russian opera, music by Soloviev, produced in St Petersburg, 1885. The libretto is adapted from Shakespeare's tragedy, King Lear. The opera has been widely given in Russia and was sung in 1890 in Prague. It is Soloviev's best work.

**Coriolano** (Coriolanus)—Italian opera, music by Ariosti, produced in London, 1723. Coriolanus was the Roman patrician and general who lived in the Fifth Century, B. C.

**Corisandre**—French opera comedy in three acts, music by Langle, words by Le Bailly and Livières, first produced in Paris, 1791. The plot is taken from Voltaire's "Pucille."



**Cornelius Schutt**

**Cornelius Schutt**—Opera in three acts, music by Swareglia, words by Illica, first produced at Prague, 1893. The time is 1630, in Antwerp. The opera rehearses the unfortunate loves of Cornelius Schutt, a painter.

**Corona, La**—Opera in one act, music by Glück, words by Métastase, produced at Vienna, 1765.

**Corrado d'Altamura** (Conrad of Hohenstauffen)—Italian opera, music by F. Ricci, produced in Milan, 1841. This Conrad was the last of the Hohenstauffens, executed at the command of Charles of Anjou, in 1268, at Naples.

**Corregidor, Der** (A Spanish Magistrate)—German opera in four acts, music by Hugo Wolf, text by Rosa Mayreder-Obermayer, first produced at Mannheim, 1896. Text is from a Spanish novel by Alarcon called "The Trideut." A miller and his beautiful wife live very happily together when the corregidor tries to separate them. The situations are funny and light, and though the music is at times a little heavy for the text, it is a splendid opera and must appear on every stage of any operatic pretensions.

**Corsaro, Il** (The Corsaire)—Italian opera by Verdi, produced at Trieste in 1848.

**Cosaque, La**—Comic opera in three acts, music by Hervé, words by Henri Meilhac and Albert Millaud, first produced February 1, 1884. An English version by Sydney Grundy was put on at the Gaiety Theatre, Hastings, April 7, 1884, and at the Royalty Theatre, London, April 12, 1884.

**Così fan Tutte** (As All Do It) (So Machen's Alle)—An Italian comic opera in two acts; music by Mozart, and text by L. da Ponte, Vienna, 1790. The music does not equal the best of Mozart's compositions probably because the foolishness of the libretto failed to inspire the composer. In spite of this the opera was very popular and many attempts were made in Germany, England and France to change the libretto. The plot is founded upon a foolish wager between an old cynic philosopher and two young Neapolitan officers to prove the constancy of their respective sweethearts. The test is to last one day and if the cynic wins, the wager is to cost the young noblemen

**Creole, La**

a feast. After a touching farewell, the young officers leave their fiancées and soon return disguised as Albanians and make violent love each to the other's sweetheart. At first the girls resist all their pleadings and charms, but toward the close of the day the ardent foreigners win and the girls accept their protestations of love. But when the girls discover who these supposed lovers are their repentance wins them forgiveness from their real lovers, and when they in turn are told of the wager the scene ends merrily in a big feast. The music is often very delightful and sparkling.

**Cosimo**—French opera in two acts, music by Eugène Prévost, words by Saint-Hilaire and Paul Duport, produced in Paris, 1835. The plot is founded upon an Italian story of a prince who changes clothes with a workman named Cosimo.

**Coupé du Roi de Thulé, La** (The Goblet of the King of Thulé)—French fairy opera in three acts and four tableaux, music by Eugene Diaz, words by L. Gallet and Edouard Blau, first produced in Paris, 1873.

**Cour de Célimène, La** (The Courtship of Célimène)—French comic opera, music by Ambroise Thomas, words by Rosier, produced in Paris, 1855. Célimène is a coquette, whose hand is sought by two French officers. The opera is no longer on the stage.

**Courte Échelle, La** (The Short Ladder)—French comic opera; music by E. Membrée, libretto by De la Rounet, produced at Paris in 1879. To make a ladder for some one means to let some one step on your shoulder. In the opera a young chevalier really does reach his sweetheart's window by stepping on the shoulders of his rival. The libretto is excellent.

**Cox and Box**—English operetta in one act and seven tableaux, music by Arthur Sullivan, words by Bernard, produced in London, 1867. The libretto is adapted from Morton's farce "Box and Cox." This is the germ from which sprang all of Sullivan's later operas.

**Creole, La**—Comic opera in three acts, music by Offenbach, words by Milland, first produced in Paris, 1875. In 1877 it was compressed into one act by Reece with lyrics by Farnie

**Creole, La**

and presented at the Folly Theatre, London.

**Cricket on the Hearth, The** (Das Heimchen am Herd) — An opera in three acts, music by Carl Goldmark, words by A. M. Willners, first produced in Berlin, June 27, 1896, has been performed with marked success in numerous German theatres. The story is founded on Dicken's tale by the same name.

**Crociato in Egitto, Il** (The Crusader in Egypt) — Heroic opera, music by Meyerbeer, words by Rossi, first produced in Venice, 1825. This opera, in which the German and Italian styles are combined, brought the composer his first great recognition, and was soon presented in London and Paris.

**Cræsus** — German opera, music by Reinhard Keiser, words by Bostel, produced in Hamburg, 1711. Cræsus, the mythological King of Lydia, is the hero of the opera.

**Cross and the Crescent, The** — Opera, music by Colin McAlpin, words arranged by the composer from Davidson's translation of "Pour la Couronne," a tragedy by Coppée, first produced in London, 1903. This opera won the Manner's prize of £250.

**Crown Diamonds, The** (Les Diamants de la Couronne) — Comic opera in three acts by Auber, words by Scribe and St. George, first produced in Paris in 1841, and in English, May 2, 1844, at the Princess Theatre, London. The scene of the opera is laid in Portugal in 1777. The Queen, masquerading as the Countess Villa Flin and as Caterina, a brigand maid, pawns the crown diamonds after causing false duplicates to be made of them. After various exciting adventures she marries Enrico whom she first met as a captive among the

**Dame de Monsoreau, La**

brigands. It is considered one of the best of Auber's operas and scored its greatest success at Drury Lane in 1854.

**Cruche Cassée, La** (The Broken Pitcher) — French comic opera, music by Léon Vasseur, words by Moinaux and Noriac, produced in Paris, 1875.

**Crusaders, The** — English opera, music by Sir Julius Benedict, produced in London, 1846. The German and French versions are called "The Old Man of the Mountain." The opera is one of Benedict's best and has been given with great success.

**Cupid's Revenge** — English opera, music by James Hook, produced in London, 1772.

**Curioso Indiscretto, Il** (An Indiscreet Curiosity) — Italian opera in three acts, music by Pasquale Anfossi, produced at Milan, 1778.

**Cymbia; or, The Magic Thimble** — Comic opera in three acts, music by Florian Pascal, words by Harry Paulton, produced at the Strand Theatre, London, March 26, 1883.

**Cymon** — English opera, music by Michael Arne, produced in London, 1767.

**Cyrus und Cassandra** (Cyrus and Cassandra) — Opera by J. D. Hensel. Produced at Vienna, 1800. Cyrus, the founder of the Persian dynasty, in the Sixth Century before Christ, forms subject of operas by many European composers. The earliest under the Italian title "Ciro," by Cavalli and Mattioli, appeared in Venice, 1665.

**Cythere Assiégée** (The Siege of Cythere) — A ballet opera in three acts. Music by Gluck, text by Favert, produced at Paris, 1775. This opera had appeared a year before as a ballet with songs by Fagan. It can not be said that Gluck's music added much to the piece.

**D**

**Dafne** — Italian opera, music by Peri, Caccini and Corsi, words by Rinuccini, produced privately in Corsi's house, 1597. The heroine is the Daphne of mythology, whom Zeus changed into a laurel tree, that she might escape the pursuit of Apollo. It is one of the first real operas.

**Dalibor** — Czechish opera in three acts, music by Smetana, words by Wenzig, produced in Prague, 1867. The scene is laid in Prague in the Fifteenth Century.

**Dame de Monsoreau, La** (The Lady of Monsoreau) — French opera, music by Salvayre, produced in Paris, Janu-

**Dame de Monsoreau, La**

ary 30, 1888. The libretto is founded upon Dumas' drama.

**Dame de Pique, La** — French comic opera in three acts, music by Halévy, words by Scribe, produced in Paris, December 28, 1850. The libretto is founded upon Poushkin's novel by the same name, but the tragic ending is changed. The young lieutenant is successful at the gaming table, he wins from his rival, Colonel Zizianoff, and marries Poloska, the girl they both love.

**Dame du Lac, La** (The Lady of the Lake) — Opera in four acts. Music by Rossini, text by A'Epagny, Rousseau and Horace Raison, produced at Paris, 1825.

**Dame Invisible, Le** (The Invisible Lady; also called "L'Amant à l'Epreuve," The Lover on Trial) — French comic opera, music by Berton, written in 1783, but not produced till December, 1787, in Paris. It was Berton's first opera and a great success.

**Damnation of Faust, The** — Opera in four parts by Hector Berlioz. Libretto founded upon Goethe's "Faust," and adapted by Berlioz, Gérard and Gadonnière. Place, Hungary and Northern Germany. Time, Seventeenth Century. First produced in Paris in 1846.

**Damon and Phillida** (Damon and Phillis) — English comic opera. Music by Dibdin, produced at London, 1767.

**Danaïdes, Les** — French opera, music by Antonio Salieri, words by Rollet and Tschudy, produced in Paris, 1784. The Danaïdes were the fifty daughters of King Danaus, who murdered their husbands and were punished in the lower world by having continually to dip up water in perforated vessels. Salieri was a pupil of Gluck's and the opera was produced the first twelve times under the latter's name.

**Dante, Le** — French opera in four acts, music by Benjamin Godard, produced in Paris, 1890.

**Daphne** — German opera, music by Heinrich Schutz, words by Opitz, produced in Torgan, 1627. Opitz merely translated the libretto by the same title, which Rinuccini had written for "Peri." It is the oldest and was for fifty years the only German opera. All of it, score as well as book, is no longer extant.

**Delire, Le**

**Daphnis et Alcimadure** — Opera in three acts and prologue, words and music by Mondonville, produced in Paris, 1754. The opera is written in the patois of Languedoc, of which the composer was a native.

**Dardanus** — Tragic opera in five acts. Music by Rameau, words by La Bruere. First represented at Paris in 1739. Dardanus was the mythological founder of the Trojans.

**Das War Ich** (That Was I) — Simple comic opera, a village idyl, in one act. Music by Blech, words by Hutt V. Batka. First produced at Dresden in 1902, at Berlin in 1907. Best songs are: "In My Sweetheart's Garden"; "Am I Crazy?"; "Where Love and Love Unite," the closing quartette.

**Daughter of St. Mark, The** — English opera, music by Balfe, first produced in London, 1845.

**Déa** — A French comic opera; music by J. Cohen, text by Carré and Cormon, produced at Paris in 1870. The opera tells of the quest of a young Peruvian for his sister Déa. Finally he finds a girl whom he believes to be his sister, but she is not, they fall in love, and marry.

**Defender, The** — Comic opera, music by Charles Denée, words by Allen Lowe, produced in New York, 1902.

**Deidamia** — Italian opera, music by Handel, first produced at London in 1739. Deidamia was the wife of Achilles.

**Delila** — Opera in three acts. Music by Camille Saint-Saëns, words by Ferdinand Lemaire. German translation by Richard Pohl. First performed at Dresden in 1900. Libretto is based upon the Bible story; scene is laid in Gaza in Palestine, 1150 years before Christ. The opera was written thirty years ago but at first met with no success. Liszt had it produced at Weimar in 1877 but it failed. In 1890 it was performed at Rouen, and in 1892 at Paris, and since then it has been a great favorite at Paris.

**Delire, ou Les Suites d'Une Erreur, Le** (The Delirium, or The Sequels of a Blunder) — Comic opera in one act, music by Berton, text by Saint-Cyr, produced at Paris in 1799. Opera is almost too dramatic to be called a comic opera, the music is one of Berton's best efforts.



**Demente, La**

**Demente, La** (The Mad Woman) — Italian opera, music by Marchetti, produced in Turin in 1857.

**Demetrio** (Demetrius) — Italian opera, music by Perez, words by Métastase, produced in Turin, 1752. Demetrius was King of Syria, 161-150, B. C.

**Demofonte** (Demophon) — Italian opera, music by Jomelli, words by Métastase, produced in Stuttgart, 1770. Demophon was son of Theseus and King of Athens.

**Demoiselle d'Honneur, La** (The Bridesmaid) — Comic opera in three acts. Music by Theophile Semet, text by Kauffmann and Mestepes, produced at Paris, 1857. Action is melodramatic and the music is largely dependent upon the orchestra.

**Demon de la Nuit, Le** (The Demon of the Night) — French opera in two acts, music by J. Rosenhain, words by Bayard and Etienne Arago, produced in Paris, 1851.

**Demophon** — Lyric tragedy in three acts, music by Cherubini, words by Marmontel, first produced in Paris, 1788. The libretto is founded upon Métastase's "Demofonte." This opera marks Cherubini's transition from a light, trivial attitude to the grand style of his later works.

**Denys le Tyran, Maître d'École à Corinthe** (Denys the Tyrant, Schoolmaster at Corinth) — French opera in one act, music by Grétry, words by Sylvain Marechal, produced in Paris, 1794. This is one of the composer's poorest efforts.

**Deseret** — Romantic comedy opera, music by Dudley Buck, produced in New York, 1880. The theme is a Mormon one. The opera's lack of success was largely due to the inadequacy of the company which presented it.

**Deserteur, Le** (The Deserter) — French opera, music by Monsigny, words by Sedaine, produced in Paris, 1769. The story is one of a soldier, who deserts in a fit of jealous rage, is captured and sentenced to be shot, when his sweetheart begs and secures his pardon of the king.

**Deux Averses, Les** (The Two Misers) — French comic opera, music by Grétry, words by Falbaire, produced in Paris, 1770. It has been revised several times since, notably by Isouard and Agnelli.

**Deux Suisses, Les**

**Deux Billets, Les** (The Two Letters) — A French comic opera in one act; music by C. Poisot, libretto by Florian, produced at Paris in 1858. A young lover loses two letters, one from his sweetheart and another containing a lottery ticket, and he loses thereby both his treasures.

**Deux Familles, Les** (The Two Families) — Comic opera, music by Labarre, words by Planard, first produced at Paris, 1831. The text is taken from the story of the "Cid." The music is excellent, and contains numerous pretty airs for which Labarre was famous. The bass solo "Non, de Ma Just Colere" has become a classic, it is one of the best French songs.

**Deux Gentilshommes, Les** (The Two Gentlemen) — Comic opera in one act, music by M. J. Cadaux, text by Planard, produced at Paris, 1844.

**Deux Maris, Les** (The Two Husbands) — French comic opera in one act. Music by Isouard, text by Etienne, produced at Paris, 1816.

**Deux Nuits, Les** (The Two Nights) — French comic opera in three acts, music by Boieldieu, words by Scribe and Bouilly, produced in Paris, 1829. This, the composer's last opera, was not a success owing to the dullness of the libretto. An English adaptation is called "The Night Before the Wedding."

**Deux Reines, Les** (The Two Queens) — French comic opera in one act. Music by H. Monpou, text by Arnould and Soulie, produced at Paris, 1835. A comedy full of amusing incidents in which the Queens of Denmark and Sweden travel incognito and in disguise. Music and libretto are both excellent.

**Deux Salem, Les** — French fairy opera in one act, music by Dausoigne, words by Paulin de Lospinasse, produced in Paris, 1824.

**Deux Sergents, Les** (The Two Sergeants) — Comic opera by N. Louis, produced at Orleans, 1850.

**Deux Sœurs Jumelles, Les** (The Twin Sisters) — French comic opera in one act, music by Fétils, words by Planard, produced in Paris, 1823.

**Deux Suisses, Les** (The Two Swiss) — French song play, music by Gaveaux, words by Demonstier, produced in Paris, 1792.

**Deux Voleurs, Les**

**Deux Voleurs, Les** (The Two Thieves)—French comic opera in one act; music by Girard, text by Brunswick and de Leuven, produced at Paris in 1841. The two thieves, Jean Beauvais and a marquis, decide to rob Adeline on her wedding night. One decides to steal her diamonds, the other to rob her of her honor. After all the wedding guests have gone the new husband is called away from home through a forged message, but when Adeline discovers the robbers she cleverly holds them till her husband returns. She manages to make each thief believe that he is protecting her against the other. The text is full of clever incidents.

**Devil's Bridge, The**—English opera, music by John Braham, produced in London, 1816. Much of the popularity of this opera was due to the singing of the composer, who took one of the principal roles.

**Devil's in It, The**—English opera, music by Balfe, first produced in London, 1852.

**Devin du Village, Le** (The Village Soothsayer)—A comic French opera by Rousseau. First performed at the Academie de Musique in 1753. So popular did it become that it kept the stage for more than sixty years and travelled all over France. This little opera really became epoch making since it inaugurated a reaction against the stiff, pompous tragedies and turned the tide in favor of simple, natural musical expression. Itself an imitation of the Italian comic opera, it was soon copied by German and English composers. The plot is simple; Colette, who fears that she has lost the love of her sweetheart Coem, consults a soothsayer. He advises her to pretend that she no longer loves Coem and by being indifferent to win him back; she does this and succeeds in regaining her lover.

**Diable à l'École, Le** (The Devil at School)—Comic French opera in one act. Music by Boulanger, text by Scribe, produced at Paris in 1842. The Devil pays a visit to Italy hoping to seduce some soul to Hades. A young Italian plays cards with the Devil, stakes his whole fortune and loses. The Devil returns him his money on condition that he will give him his soul. The young man readily agrees.

**Dick**

When his sister hears this, she offers to go in his place and puts herself under the protection of her patron saint. Unable to cope with the saint, the Devil is foiled, and must return alone to Hell. Scribe made a bright libretto of a somewhat worn subject, and Boulanger's music added color to the text.

**Diable à Quatre, Le** (The Devil's to Pay)—A French comic opera in four acts. Music by Philidor, text by Sedaine, produced at Paris, 1756. Other composers have used the same subject.

**Diable à Seville, Le** (The Devil at Seville)—Comic opera in one act. Music by Gomis, text by Hurtado and Cave, produced at Paris, 1831.

**Diadeste**—English opera, music by Balfe, first produced in London, 1838. Diadeste is Arabian for "A Game of Chance."

**Diana and Endymion**—French opera, music by Piccini, words by Leron, produced in Paris, 1784. The story is from Greek mythology.

**Diana von Solange**—Grand opera in five acts. Music by Ernst Duke of Saxony-Coburg-Gotha, words by O. Prechtler. First produced at Coburg in 1858, and at Leipsic, 1872, in the presence of the composer. Time of the story is 1586, and scene is laid in Portugal.

**Diarmid**—English grand opera in four acts, music by Hamish McCunn, words by the Duke of Argyll, produced in London, 1897.

**Diavole a Quattro, Il** (The Devil to Pay)—Italian opera, music by Luigi Ricci, produced in Trieste, 1859. It was Ricci's last opera.

**Dichter und Welt** (The Poet and the World)—Musical drama in three acts with prologue and epilogue. Music by Waldemar von Bausnern, words by Julius Petri. First performed at Weimer in 1897. Time of story about 1350; scene Swabia and the Alps. "Sacred Rest" for the bass; "The Water's Roar," for the soprano, are among the solos.

**Dick**—Comic opera in two acts, music by Edward Jakobowski, words by Alfred Murray, produced at Globe Theatre, London, April 17, 1884. This amusing version of the career of Richard Whittington, thrice mayor of London, was most popular in its day.

**Dickshädel, Die**

**Dickshädel, Die** (The Obstinate Daughter) — Bohemian comic opera in one act, music by Antonín Dvořák, words by Stolba, produced in Prague, 1882, but written in 1874. The theme is such a national one, that the opera has not been given with success outside of Bohemia.

**Dido and Æneas** — English opera in three acts, music by Purcell, words by Nahum Tate, poet laureate of England at the time, produced in a young ladies' school in Leicester Fields near London, 1695. Virgil's version of the story of Dido and Æneas is followed fairly closely. The opera is said to be the first ever written in England.

**Didone Abbandonata** (Dido Abandoned) — Italian opera, music by Galuppi, words by Métastase, produced in Naples, 1724. It is the old story of Dido and Æneas.

**Dieu et la Bayadère, Le** (The God and the Danseuse) — French opera-ballet in two acts, music by Auber, words by Scribe, produced in Paris, 1830. Text is adapted from Goethe's ballade, and the opera is a great favorite in France. It is one of Auber's best productions.

**Dieux de la Foire, Les** (The Gods of Market-Day) — French comic opera, music by Jean Claude Gillier, produced in Paris, 1724. It is important as one of the earliest French comic operas.

**Dilettante d'Avignon, Le** (The Dilettante of Avignon) — A comic opera in one act; music by F. Halévy and text by Hoffmann and Leon Halévy, produced at Paris in 1829. The text satirizes Italian music.

**Dinorah** (Le Pardon de Ploermel) — A fanciful opera in three acts; music by Meyerbeer, words by Barbieri and Carré. First produced in Paris, in 1859. The story is founded upon a Brittany idyl, and the music is full of the witchery of elf folk, the raging of the storm winds, and the song of birds. On a holiday set aside by the villagers of Ploermel for a pilgrimage to the shrine of the Virgin, Holl, the goatherd, and his affianced, Dinorah, set out to receive the holy benediction. On their way to the shrine a violent thunderstorm wrecks Dinorah's home. Believing he can find the key to treasure to console Dinorah for her loss, Holl sets out to look for it. He is gone a year, dur-

**Doktor und Apotheker, Der**

ing which Dinorah believing he has forsaken her becomes demented and wanders about the woods with her goat seeking him. At the end of a year he returns and Dinorah becomes herself again.

**Disgrazie d'Amore, Le** (The Accidents of Love) — Italian opera by Cesti, words by Sbarra, produced in Vienna in 1667.

**Disperazione di Filene, La** (Phileas's Distress) — This little sketch done in recitative by Cavalieri and produced at private entertainments in Florence in 1590 is important in opera history because it is one of the earliest forms of opera.

**Distruzione di Gerusalemme, La** (The Destruction of Jerusalem) — Sacred opera; music by Zingarelli, text by Sografi, produced at Rome, 1810. This subject forms the text for many operas.

**Djamileh** — French comic opera in one act, music by Bizet, words by Gallet, produced in Paris in 1872. It is an Oriental story, the scene is laid in Cairo, Djamileh is a slave girl, devotedly attached to her master, Harun.

**Docteur Magnus, Le** — French opera in one act, music by Ernest Boulanger, words by Cormon and Carré, produced in Paris, in 1864.

**Docteur Ox, Le** — Comic opera in three acts, music by Offenbach, words by Gille and Mortier, first produced in Paris, 1877. The plot is taken from one of Jules Verne's scientific stories.

**Docteur Tamtam, Le** (Doctor Tam Tam) — French operetta in one act by F. E. Barbier, produced at Paris, 1859.

**Doctor of Alcantara, The** — Comic operetta in two acts, music by Eichberg, words by Benjamin E. Wolfe, first produced in Boston, Mass., April 7, 1862, at the Museum. Dr. Paracelsus, of Alcantara, Spain, has a daughter, Isabella, whose mother, Lucrezia, has selected a suitor for her, but she loves an unknown serenader. After many amusing incidents the selected suitor proves to be the unknown serenader and with this happy denouement the clever operetta is concluded.

**Doktor und Apotheker, Der** (The Doctor and the Apothecary) — German operetta by Dittersdorf, words



**Doktor und Apotheker, Der**

by Stephanie, produced in Vienna, July 11, 1786. The humor is rather broad but it is sound, and the operetta is still sung to-day.

**Dolly Dollars, Miss**—Musical comedy in two acts, music by Victor Herbert, words by Harry B. Smith, produced in New York, 1905.

**Dolly Varden**—Comic opera, music by Julian Edwards, words by Stanislaus Stange, produced in New York at the Herald Square Theater, 1902. The story is founded upon Wycherley's "Country Girl."

**Dolores, La**—Lyrical drama in three acts, words and music by Toimas Breton, produced in Madrid in 1895.

**Domino Noir, Le** (The Black Domino)—Comic opera in three acts, music by Auber, words by Scribe, first presented in Paris in 1837. The scene of the plot is laid in Madrid in the past century. The heroine, Angela, has entered a convent and is destined to become its Lady-Abbess, although she has not yet taken the vows. Seized with a desire for merry making, she dons a black domino and attends a mask ball. Here she meets a young nobleman, Horatio di Massarina, and mutual love is the result. Other disguises and meetings follow. Angela is about to become Abbess when Massarena goes to her to be relieved from a marriage with Ursula, an inmate of her convent who is destined for his bride. He recognizes his love of the black domino and, through the intervention of the Queen, is at length permitted to marry her.

**Don Bucefalo**—Italian comic opera, music by Cagnoni, produced in Milan, 1847.

**Don Carlos**—Opera in four acts, music by Verdi, words by Mery and Camilla du Locle, written for the Paris Exposition of 1867. The story tells of the love of Don Carlos for his step-mother, Elizabeth of Valois, Queen of Spain, and ends in a tragedy. This is one of Verdi's earliest operas and shows the faults of inexperience.

**Don César de Bazan** (Don Cæsar of Bazan)—French comic opera in three acts. Music by Massenet, libretto by Chantepie, Dumenoir, and Dethmery, produced at Paris in 1872. This was preceded by a play written

**Dorf im Gebirge, Das**

by these same gentlemen. The hero is one of the characters in Hugo's "Ruy Blas."

**Don Chisotte** (Don Quixote)—Italian comic opera, music by Ristori, produced in Dresden, 1727. It was one of the best of the operas founded upon Cervantes' romance.

**Donna del Lago, La** (The Lady of the Lake)—Italian opera in two acts, music by Rossini, words by Totola, produced first in Naples, 1819, in London, 1823, Paris, 1824. The libretto is founded upon Scott's famous poem.

**Donna Diana**—German comic opera by Heinrich Hofmann, words by Wittkowsky, produced in Berlin, Nov. 13, 1886. Adapted from a comedy by Moreto.

**Donna Diana**—German comic opera by Reznicek, words by Moreto, produced in Prague in 1894. The story is a Spanish one at the time of the independence of Catalonia.

**Don Quijote** (Don Quixote)—Musical tragi-comedy in three acts. Music by Anton Beer-Wollbrunn, words by G. Fuchs. Founded on the well known Spanish romance. First produced at Munich, 1908, with Mr. Fritz Feinhals (high baritone) as the hero.

**Don Quixote**—Musical tragi-comedy in three acts, music and words by Wilhelm Kienzl, first produced in Berlin, 1898.

**Don Sebastien, Roi de Portugal** (Don Sebastian, King of Portugal)—French opera in five acts, music by Donizetti, words by Scribe, produced in Paris, 1843. This is one of the least successful of Donizetti's operas owing to the impossible situations of the plot.

**Doralice**—Italian opera, music by Mercadante, produced in Vienna, 1824.

**Dorfbarbier, Der** (The Village Barber)—Comic opera in one act. Music by Johann Schenk, words by Josef Weidmann. First performed in Vienna in 1796. Barber Lux is not only a clever hair-dresser but a village quack as well. He wants to marry his ward Susie but she and her lover outwit him. The comedy is still played in Germany.

**Dorf im Gebirge, Das** (The Village in the Mountains)—Musical comedy in two acts by Weigl with text by

**Dorf im Gebirge, Das**

Kotzebue. Produced in Vienna in 1798.

**Dorflunys, Der** (The Village Fair)—A musical comedy by G. Benda, first produced in 1776 and a great favorite.

**Dorflunys, Der** (The Village Scamp)—German opera in three acts, music by Jenö Hubay (Eugene Huber), text by Dr. Anton Verady after the folk-drama of the same title by E. Toth, produced at Berlin. A Hungarian village love affair in which several of the young folks are mixed up.

**Dorfmusikanten, Die** (The Village Musicians)—Opera by the Bohemian composer Karl Weis, text by R. Haas, first produced at Prague in 1905. Libretto is based on a slavic folk-story by Kajetan Tyl. It is the story of an old musician who goes out into the world to earn money enough to marry off his daughter. The elves help him and he nearly has a princess forced upon him for a wife, but after all his good fortune, he finds there's true happiness only in his simple home. The story is a quaint mixture of human and fairy folk and is decidedly Slavic in character. Its material is such that it will probably achieve its greatest success as a children's or Christmas performance.

**Dori, La**—Italian opera by Cesti, produced in Venice, 1663. The invention of the Da Capo was by Cesti and appeared for the first time in this opera.

**Doriclea**—Italian opera, music by Cavalli, produced in Rome, 1645. This composition marks the introduction of the comic element into opera.

**Dorinda**—Italian opera, music by Pescetti, and Galuppi, produced in Venice, 1729.

**Doris**—Comedy opera in three acts, music by Alfred Cellier, words by B. C. Stephenson, first produced at the Lyric Theater, London, April 20, 1889. This opera was almost a failure at first, but later it became very popular and has been revived several times.

**Dormeur Eveille, Le** (The Sleeper Awakened)—Comic opera in four acts, music by Piccinni, words by Marmontel, produced in Paris, in 1784. The plot is taken from the Arabian "Thousand and One Nights."

**Dragons de Villars, Les**

Though one of Piccini's lesser works, it is among the most popular of his productions and has been reproduced many times under different names.

**Dornröschen** (Sleeping Beauty)—German children's opera in four acts; music by Weweler, text by Eschenbach, first produced at Braunschweig in 1905. Libretto follows the fairy tale very closely and neither the composer nor the librettist has been able to rise to the occasion. The charm of this beautiful little story was lacking in the musical production.

**Dorothy**—A three-act English comic opera by Alfred Cellier, with text by Stephenson. It was produced at the Gaiety Theater in London, Sept. 25, 1886. Dorothy and her Cousin Lydia masquerade as peasant girls and fall in love with two young men to whom they give rings. Then in their own proper persons, but unrecognized by the two lovers, they manage to get their rings, accuse the two men of infidelity, and much fun and confusion results. The scene is laid in Kent, England, a hundred years ago. Dorothy was the most popular comic opera of its day and was performed nine hundred and thirty-one times consecutively in London.

**Dot de Suzette, La** (Suzette's Dowry)—French comic opera; music by Boieldieu, text by Fievée, produced at Paris, 1795. With this opera Boieldieu made his debut in dramatic music with a decided success.

**Double Echelle, La** (The Double Ladder)—Comic opera in one act. Music by Ambrose Thomas, text by Planard, first produced at Paris, 1837. This little opera is the first hit in the brilliant success of the composer.

**Dov è Amore e Pietà** (Where is Love and Pity)—Italian opera, music by Pasquini, produced in Rome, 1679.

**Dragons de Villars, Les** (Known in German as the Little Bell of the Hermit)—Comic opera in three acts. Music by L. A. Maillart, text by Cormon and Lockroy, produced at Paris in 1856. Time of the story is about 1704. Scene is laid in a little mountain village near the frontier. This is the only opera by Maillart that has survived and its wit, gaiety, and charming simplicity make it still a favorite in France and Germany.

**Dragon of Wantley, The**

**Dragon of Wantley, The**—Burlesque opera. Music by J. F. Lampe, text by the English poet Henry Watley. Produced at London about 1832. The aim of both composers and librettist was to "display in English the beauties of nonsense so prevalent in Italian operas." So well did the burlesque succeed that the opera gained an immense success.

**Drame en 1779, Un**—Operetta by Hervé. An English adaptation by Farnie, called "Up the River," was presented in London, 1877.

**Drapier, Le (The Clothier)**—French opera in three acts, music by Halévy, words by Scribe, produced in Paris, 1840.

**Drei Pintos, Die (The Three Pintos)**—Uncompleted comic opera by Weber, finished by Mahler and produced in 1821. The libretto is on a Spanish subject.

**Drot og Marsk (King and Marshal)**—Danish Grand opera, music by Heise, words by Richardt, produced at Copenhagen, 1878. The plot is founded upon incidents in the life of the wicked King Ehrich Christoffersen who was murdered in the year 1286, after dishonoring the wife of his marshal.

**Dubrowski**—Russian opera in four acts, music by Napravnik, libretto based on Puschkin's poem by the same title. Produced for the first time at St. Petersburg in 1895. The score is very musical and well adapted to the dramatic text. The opera has met with great success.

**Duc d'Albe, Le (The Duke of Alba)**—Early and unperformed Italian opera by Donizetti, one song, "Spirto Gentil," to which a later opera "La Favorite" owes most of its popularity was taken from the "Duc d'Albe."

**Duc d'Olonne, Le (The Duke of Olonne)**—Comic opera in three acts. Music by Auber, text by Saintine and Scribe, produced at Paris 1842. A Spanish entanglement in which political episodes are used as an excuse for some most improbable intrigues. The

**Dwe Vdovy**

music is one of the best of Auber's compositions.

**Dudelsackpfeifer Svanda, Der (The Bagpiper Svanda)**—A Bohemian opera in three acts with a ballet. Music by Karl Bendl, libretto by Jaroslav Urchlisky, first produced at Prague in 1907. The old legend that the piper Svanda played upon his pipe every midnight for the evil spirits who danced on the gallows, forms the basis for the plot. The opera was produced at the tenth anniversary of the composer's death and it met with an enthusiastic reception.

**Due Contesse, I (The Two Countesses)**—Italian opera in two acts, music by Paisiello, first produced in Rome, 1777.

**Due Foscari, I (The Two Foscari)**—Italian opera in three acts, music by Verdi, words by Piave, produced in Florence, 1845. A doge of Venice in the Fifteenth Century, compelled to condemn his own son to death, is the leading figure in this tragic opera, which is not considered one of Verdi's best.

**Due Gemelli, I (The Twins)**—Italian comic opera, music by Guglielmi, produced in Rome, 1787.

**Due Illustri Rivali, I (The Two Illustrious Rivals)**—Italian opera, music by Mercadante, words by Rossi, produced in Venice, 1839.

**Duenna**—English opera. Music by Linley, words by R. B. Sheridan who married Linley's daughter. First produced at Convent Garden in 1775. Its success was immediate, though not lasting.

**Dürer in Venedig (Durer in Venice)**—Comic opera in two acts. Music by Baussnern, text by Adolph Bartels. First performed at Weimar in 1900. Text is based upon Adolph Stern's story by the same title. Time of story, 1506; scene is laid in Venice.

**Dwe Vdovy (Two Widows)**—Czechish opera in three acts, music by Smetana, words by Zungel, produced in Prague, 1874. The libretto is adapted from Malefille.



**Earl and the Girl, The**—Musical comedy in two acts, music by Ivan Caryll, book by Seymour Hicks, lyrics by Percy Greenbank, produced in New York, in 1905.

**Echo et Narcisse** (Echo and Narcissus)—Three-act French opera by Gluck, words by Baron Tschudi, produced in Paris, September 24, 1779. The story is from mythology.

**Eddystone**—Opera in three acts. Music and text by Adolph Wallnoefer. First produced at Prague in 1889. Text is based on Jensen's legendary novel by same title. Time of story, 1703; scene, The Eddystone, near the English coast.

**Edgar**—Italian opera by Puccini, words by Fontana, produced at La Scala, April 21, 1889. The text is founded upon *La Coupé et les Lèvres*, a melodrama by Alfred de Musset, full of extravagant adventures.

**Eduardo e Christina** (Edward and Christine)—Italian opera. Music by Rossini, text by Schmidt, first produced at Venice in 1819. Princess Christine of Sweden is expected to marry Prince James of Scotland. But she has already been secretly married to a Swedish officer, Edward. Both are thrown into prison; after a while Edward is liberated and when Russian ships fire upon Stockholm he saves the King's life. The gracious sovereign then forgives the lovers.

**Edwin and Angelina, or The Banditti**—Opera in three acts, music by Victor Pelissier, words by Elihu Hubbard Smith, produced in New York, December 19, 1796. One of the first American operas. Plot is based upon Goldsmith's "Edwin and Angelina."

**Egmont**—French opera, music by Salvayre, produced in Paris, 1883. The libretto is based upon the play by Goethe bearing the same name.

**Eherne Pferd, Das** (The Bronze Horse)—Fairy opera. Music by Daniel François Esprit Auber, text by Eugen Scribe. First produced in Paris, 1835. The scene is laid in China, and the opera has been rearranged by Humperdinck. Since the recent political events in China, the opera has gained renewed interest on the German stage.

**Eine Nacht in Venedig** (A Night in Venice)—German operetta in three acts; music by Johann Strauss, text by Gené and Zell, produced at Berlin in 1883.

**Ein Feldlager in Schlesien** (A Camp in Silesia)—Opera in three acts, music by Meyerbeer, words by Reilstab, first produced in Berlin, 1843. Vielka and her lover, Konrad, save the life of Frederick the Great and later are rewarded when he for their sakes pardons Leopold, the foster-brother of Konrad.

**Ekkehard, the Monk**—Opera in five acts. Music by Johann Josef Abert, text based upon Viktor von Scheffel's novel by the same title. First performed in Berlin, 1878. Time of the story is the Tenth Century; scene is laid in castle and monastery in Switzerland. Coloring of the text is most exquisite.

**Elaine**—An English opera in four acts. Music by Herman Bemberg, text by Paul Ferrier, produced at New York in 1894. Elaine is a beautiful maiden who loves Lancelot, one of the Knights of King Arthur's Round Table. The music of the opera is pleasing, but it is not great. Madame Melba and the de Reszkes appeared in it; the composer has dedicated the opera to them.

**Electra**—Tragic opera, music by Richard Strauss, text is adapted from the drama by Hugo von Hoffmannsthal, first produced at Dresden in 1909 and soon after in New York. Electra's father, Agamemnon, has been foully slain by her mother, Clytemnestra, and her paramour. This fires Electra's soul with a thirst for revenge, she loses all her womanliness, and becomes a living demon as she plots to have them killed. She makes her brother, Orestes, become their mother's murderer, and when the deed is done she dances frantically till she falls breathless to the ground. Strauss has made even a stranger opera than was Von Hoffmannsthal's drama. It has provoked blame and praise, but even though the theme may be abhorrent, the music is that of a genius, a master who has been truly inspired.

**Elements, Les**

**Elements, Les** (The Elements)—French ballet opera, music by Destouches with two numbers by Lalande, words by Roy, produced in Versailles, 1721, and in Paris, 1725. It is Destouches's best work. At the first production Louise XV. of France danced in the ballet.

**Elena and Malvina**—Italian opera, music by Carnicer, words by Felice Romani, produced in Madrid, 1828.

**Eleonora**—Italian light opera by Paër, produced in 1804 in Dresden. The idea of writing "Fidelio" came to Beethoven after hearing a performance of Eleonora.

**Elisa and Claudio**—Italian comic opera, music by Mercadante, words by Romaneli, produced in Milan, 1822.

**Elisa, ou, Le Voyage au Mont Bernard** (Elisa, or, The Voyage to Mount Bernard)—French opera in two acts, music by Cherubini, words by Saint-Cyr, first produced in Paris, 1794.

**Eliza**—English opera, music by Thomas Arne, produced in 1843. The Spanish Armada is the subject of the piece, and Queen Elizabeth the leading character.

**Emerald Isle, The; or, The Caves of Carrig Cleena**—Comic opera, music completed by Edward German from fragments left by Sir Arthur Sullivan, words by Captain Basil Hood, first produced in London, 1901. The action takes place in Ireland one hundred years ago and deals with an incipient rebellion.

**Emma d'Antiochia**—An Italian opera in three acts; music by Mercadante, libretto by Romani, produced at Venice in 1834. When Conrad of Montferrat returns from a successful siege he brings with him Emma of Antiochia as a hostage and he expects to make her his wife, but she secretly loves his nephew, and when she and Conrad's nephew are surprised at a secret meeting, the nephew is banished. Emma ends her unhappy life by taking poison.

**Emma; ou, La Promesse Imprudente** (Emma; or, The Imprudent Promise)—French comic opera in three acts, music by Auber, words by Planard, produced at Feydeau, 1821.

**Emma und Eginhard**—German opera with music by G. P. Telemann, text by Wend. Produced at Hamburg, 1728. Subject is the love

**Ercole Amante**

story of Emma, daughter of Charlemagne.

**Emmeline, die Schweizerfamilie** (Emmeline, the Swiss Family)—German comic opera in three acts. Music by Josef Weigl, text by Castelli, produced at Vienna, 1809. Subject is a popular theme in Germany and France. Weigl's musical setting is especially happy and is a general favorite.

**Emmerich Fortunat**—Opera by Reznicek, the Czechish composer, produced in Prague, 1889.

**Enchanted Castle, The**—English opera, music by William Shield, produced in London, 1786.

**Enchanteresse**—An opera by Flotow, first produced in Paris, April 9, 1878. On July 9, 1878, it was produced in London under the title, "Alma, l'Incantatrice." This is a revised version of Flotow's "Indra," and is founded upon the romantic adventures of the Portuguese poet, Camoëns.

**Enchantress, The**—English opera, music by Balfe, produced in London, in 1844.

**English Fleet, The**—An English opera by Braham, produced at London in 1825.

**Enrico Clifford** (Henry Clifford)—Spanish opera, music by Isaac Albeniz, produced in Barcelona, 1894.

**Enrico Conte di Borgogna**—Italian opera by Donizetti, produced in Venice, 1818. It was Donizetti's first opera.

**Enrico** (Henry)—Italian opera, music by Galuppi, produced in Venice in 1743.

**Enrico Quarto al Passo Della Marna** (Henry IV. at the Pass of Marna)—Italian opera, music by Balfe, first produced at Milan, 1833.

**Erbe von Morley, Der** (The Heir of Morley)—A German opera in three acts; music and text by F. von Holstein, produced at Leipzig in 1872. The last heir of the house of Morley, Charles, a marine officer disappears. Some time later a naval officer comes to the castle to announce the death of Charles, but the officer resembles Charles so closely that the family accept him for the heir. In due time Charles returns and claims his rights.

**Ercole Amante** (Hercules in Love)—Italian opera, music by Cavalli, produced in Paris, 1662.

## Erismens

**Erismena**—Italian opera, music by Cavalli, produced in Venice, 1655.

**Erminia Sul Giordano**—Italian opera, music by Michael Angelo Rossini, produced privately in Rome, 1625. The libretto is founded upon an incident in Tasso's "Jerusalem Delivered." It was one of the earliest of Italian operas.

**Ernelinde**—French tragic opera, music by Philidor, words by Poinciset, produced in Paris, 1767. The libretto is founded upon an Italian one "Ricimero," used by Pergolesi and Jomelli. Ernelinde was a princess of Norway. The opera is regarded as Philidor's finest work. It was reproduced in 1769 as "Sandomir."

**Ero e Leander** (Hero and Leander)—Italian opera, music by Luigi Mancinelli, first performed in concert form at the Norwich Festival, 1896, first produced on the stage at Madrid, 1897, at Covent Garden, London, 1898.

**Erostrate**—French opera in two acts by Reyer, words by Mery and Pacini, produced in Baden, 1862.

**Erschaffena, Gefallene, und Aufgerichtete Mensch, Der** (The Created, Fallen, and Risen Man)—German opera by Johann Theile produced in Hamburg, 1678. It was one of the first operas to be performed in Germany.

**Erwin und Elmire**—German operetta, music by Schweitzer, words by Goethe, the German poet, produced in Stuttgart about 1780.

**Esclarmonde**—French lyric drama in four acts by Massenet, produced in Paris, May 15, 1889. An old French romance forms the basis of the libretto.

**Esmeralda**—Russian light opera, music by Dargomijsky, finished in 1839, but not produced till 1847 in Moscow. The libretto is a translation of a French one founded upon "Notre Dame de Paris," by Victor Hugo.

**Esmeralda**—English opera by Goring Thomas, words by Marsials and Randegger, produced in London, 1883. Victor Hugo's "Notre Dame" served as foundation for the libretto.

**Es War Einmal** (Once Upon a Time)—A fairy opera. Music by Zemlinsky. Original text is that by the Danish poet, Holger Drachmann, and it follows pretty closely Ander-

## Evenements Imprevus, Les

son's fairy tale from which it was taken. As a play this joyous little thing is loved by the people of Denmark and appeared as such more than twelve years before Zemlinsky's opera. The opera has given great pleasure in Germany. It appeared in Berlin in 1900.

**Étienne Marcel**—French grand opera by Saint-Saëns, words by Gallet, produced in Lyons, 1879. The story is historical, the scene being laid in Paris in 1358 at the time of the uprising of the Parisians under Marcel.

**Eulen Spiegel**—German comic opera by Cyrill Kistler, produced in Würzburg, 1889. Kotzebue's comedy by the same name forms the basis for the libretto. The opera has been without much success.

**Eumene**—Italian opera, music by Jomelli, produced in Naples, 1746. The theme is the same as that of Sophocles' tragedy, "Antigone."

**Euphrosine et Coradin; ou, le Tyran Corrigé** (Euphrosine and Coradin; or, The Tyrant Reformed)—French comic opera in three acts, music by Méhul, words by Hoffman, produced in Paris, 1790. This was the first of Méhul's operas to be produced, and it at once established the composer's fame. The duet, "Gardez-vous de la Jalousie," was especially popular.

**Europe Galante** (Gay Europe)—A French ballet opera in four acts. Music by Campra, text by La Motte, produced at Paris, 1697.

**Eurydice**—Italian opera by Peri, Giulio Caccini, words by Rinuccini, produced in Florence at the court upon the marriage of Marie de Medici to Henry IV. of France, October 6, 1600. The libretto is the story of Orpheus and Eurydice. It is said to be the first real opera ever written.

**Evangelimann, Der** (The Evangelist)—Musical drama in two acts, music and words by Wilhelm Kienzl, produced in Berlin, 1894. The libretto was adapted from a work of Meisner's. The success of the opera was phenomenal in Austria as well as in Germany.

**Evelina**—Italian opera by Coccia, produced at Milan, 1815.

**Evenements Imprevus, Les** (Unexpected Events)—French opera in



**Evenements Imprevus, Les**

three acts, music by Grétry, words by Hele, produced at Versailles, 1779.

**Ewige Feuer, Das** (The Eternal Fire)—German opera in one act by Richard Wetz, first produced at Düsseldorf in 1907 with moderate success. It is a story of ancient times in which Gana's lover dares to defy the gods and her father, the high priest. He takes her away from the altar where she is about to be made priestess of the eternal fire, and carries her away. He proclaims to the terror stricken friends that the gods do not exist, but that in his heart there is a stronger god, the god of love.

**Ezio** (Ætius)—Opera belonging to

**Faramondo**

the Eighteenth Century. The libretto by Métastase was so popular that at least twenty operas were written for it by European composers. Among them Porpora, Venice, 1728; Handel, London, 1733; Jomelli, Bologna, 1741; Glück, Vienna, 1763; Celli, Florence, 1830. Text is based upon historical events in Rome in 451-455. Ætius, the Italian general, successful against Attila, returns to Rome where he is received with great honor. The emperor, Valentinian III., becomes suspicious of him and condemns him to death, but is himself killed.

**Ezio** (Ætius)—Italian opera, music by Jomelli, words by Métastase, produced in Bologna, 1741.

**F**

**Fabier, Die**—German grand opera in five acts; music by A. Langert, text by G. von Meyern, produced at Coburg in 1867. The story is taken from Freytag's historical drama. Fabia, the daughter of a patrician, marries a plebian. The scene is laid in Rome in the Fourth Century before Christ.

**Fahrende Schüler, Der** (The Traveling Scholar)—A German comic opera in one act; music and libretto by Edgar Ital, now being produced on the German stage. An amusing comedy of the Sixteenth Century by Cervantes forms the basis for the story. The traveling scholar by his quick wit prevents a young wife and her lover from being discovered by her outraged old husband.

**Fair Co-ed, The**—Musical comedy in three acts, music by Gustav Luders, words by George Ade, first produced in Detroit, in 1908. It has had a great deal of success.

**Fair Rosamund**—English opera in four acts, music by John Barnett, produced in London, 1837. Rosamund was the beloved of Henry II. of England, and was called the Rose of Woodstock.

**Fairy Queen, The**—English opera by Purcell, appeared in London, 1692. Shakespeare's "Midsummer Night's Dream" furnishes the text for the libretto.

**Falkner's Braut, Des** (The Falconer's Bride)—German opera, music

by Marschner, produced in Leipzig, in 1832. It was dedicated to King William IV. of England.

**Fanal, Le** (The Light-house)—French opera in two acts, music by Adolphe Adam, words by St. Georges, produced in Paris, 1849.

**Fanatico per gli Antichi Romani, Il** (The Fanatic for the Ancient Romans)—Italian comic opera, music by Cimarosa, produced in Naples in 1777. The opera was produced later as "Il Fanatico Burlato," (The Fanatic Ridiculed) and "Il Fanatico in Berlina" (The Fanatic in the Pillory). It is said to have been the first instance in which concerted numbers were inserted in the midst of the action.

**Fanchon, the Zither Girl**—German comic opera, in three acts. Music by T. H. Himmel with text by Kotzebue, produced at Berlin, 1804. Enjoyed a great popularity at its time.

**Fantasio**—French comic opera in three acts. Music by Offenbach with text taken from Musset's comedy, "Fantasio." Produced at Paris in 1872. The music lacked character and was not a success.

**Faramondo**—Opera by Handel, first produced at London, 1737. Hero is a legendary King of the Franks, Faramond, who lived in the Fourth Century.

**Faramondo**—Italian opera, music by Polarolo, produced in Venice in

**Faramondo**

1699. It was one of the first operas to contain arias in "da capo" form, and accompanied recitatives.

**Farfadent, Le** (The Goblin) — French comic opera in one act; music by Adam, text by Planard, produced at Paris in 1852. A sailor who is believed to be dead, returns to his home one stormy night, and his terrorized family believe him to be a goblin.

**Farinelli** — English opera, music by John Barnett, produced in London in 1839. It is generally regarded as the composer's best work.

**Farnese** (Pharnaces) — Italian opera, music by Sarti, produced in Venice, 1776. The hero of the opera is Pharnaces II., son of the great Mithridates, King of Pontus.

**Fassbinder, Der** (The Cooper) — German operetta by Schenk, produced at Vienna in 1790. The subject is adapted in part from a novel by Bo-caccio.

**Faublas** — German opera in three acts. Music by R. Würst, text by E. Wichert, produced at Berlin in 1873. Text is adapted from the French by Louvert. Young Baron Faublas is in love with Sophie de Pontis and visits her clandestinely at the convent where she is being educated. Faublas' father discovers the lovers but will not permit them to marry believing Sophie not to be his son's equal by birth. The lovers elope and it is then discovered that Sophie is the daughter of a baron from whom she had been stolen thirteen years before.

**Faule Hans, Der** (Idle Jack) — Opera in one act. Music by Alexander Ritter, text by Felix Dahn. First produced at Munich, 1885. Story is a fairy tale very poetically told. The orchestral composition of the opera deserves especial mention for its excellent coloring. In 1892 the opera was revived in Dresden and very cordially received.

**Fausse Adventurière, La** (The Pretended Adventuress) — A French operetta; music by Laruette, text by Marcouville and Anseume, produced at Paris in 1757. An old man is inconsolable because his son has married a poor girl. The girl disguises herself and tells the old man sad experiences which she is supposed to have suffered. The old man loses his heart to her, and wants to marry her.

**Fée Urgele, La**

Then the girl tells him who she is and the story ends happily. This operetta was exceptionally popular.

**Fausse Magie, La** (Mock Magic) — Comic opera in two acts. Music by Grétry, text by Marmontel, first produced at Paris, 1775. It was reduced to one act and has appeared on the French stage many times in the past century.

**Faust** — German opera by L. Spohr, text by J. C. Bernard, (a nom de plume) written for Vienna in 1813 but produced in Frankfurt in 1818. The libretto is not founded upon Goethe's drama, but more upon the folk-legend.

**Fauvette** — Comic opera in three acts by André Messager, produced in Paris at the Folies Dramatiques, November 17, 1885. An English version by Alfred Rae, lyrics by L. Foutaine was given in London, at the Royalty Theatre, November 16, 1891.

**Faux Lord, Le** (The False Lord) — French comedy in two acts. Music by Piccini, words by his son, first produced at Paris, 1783, and received with great favor.

**Favorito, Il** (The Favorite) — Italian opera, music by Pedrotti, produced in Turin in 1870. It was one of the composer's last operas, and the fashion for his music having somewhat abated, it never achieved much success.

**Fée Aux Roses, La** (The Rose Fairy) — French comic opera in three acts, music by Halévy, words by Scribe and Saint-Georges, produced in Paris in 1849. The story is a Persian fairy-tale. A spell has been cast over a beautiful slave, Nerilha, who is destined to become hideous, as soon as she falls in love.

**Feen, Die** (The Elves) — Wagner's first opera, music and words by him, written in 1851, but not produced until 1888 in Munich, five years after the composer's death. It is interesting, as showing the germ from which some of his later characteristics developed.

**Fée Urgele, La** (Urgele, the Fairy) — A French musical comedy by Duni, text by Favert, produced at Paris in 1765. The fairy Urgele is in love with Sir Robert and she disguises herself as a peasant girl and offers him some flowers. He steals a kiss. For this she has him sentenced to death. An

**Fée Urgele, La**

old woman comes to his rescue but as a reward he is forced to marry her. Gréat is his joy when he finds that the old hag is Urgele who did it all to test his courage. This opera was very popular.

**Félicie**—French comic opera, music by Catrufo, words by Dypaty, produced in Paris in 1815.

**Félix et Léonore** (Felix and Leonore)—French comic opera in one act. Music by Benoist, text by Saint-Marcelin, produced at Paris, 1821.

**Félix, ou l'Enfant Trouvé** (Felix, or The Foundling)—French opera, music by Monsigny, words by Ledaine, produced in Paris in 1777. It was the composer's last work.

**Felsenmühle zu Etatieres, Die** (The Mill by the Cliff at Etatieres)—German opera. Music by Reissiger, text by Von Miltitz, produced at Dresden, 1833.

**Femmes Vengies** (The Avenged Women)—Comic opera in one act. Music by Philidor, text by Sedaine after "Remois," by La Fontaine. Produced at Paris, 1775. In 1811 Blangini wrote new music for the text.

**Fencing Master, The**—English comic opera in three acts, music by Reginald De Koven, words by Harry B. Smith, produced in New York in 1892. The scene is Milan and Venice in the first quarter of the Fifteenth Century. Francesca, the daughter of a fencing master, who has been brought up as a boy, is in love with Fortunio, the rightful heir to the throne of Milan. After some delay the two are united and the Duke is restored to his throne.

**Feramors**—Opera in three acts, music by Rubinstein, words by Rodenberg, adapted from Moore's "Lalla Rookh," first produced at Dresden in 1863.

**Fernand Cortez; ou, La Conquête du Mexique** (The Conquest of Mexico)—French opera by Spontini, words by Jouy and Esmenard, produced in Paris in 1809, revised in 1817 and in 1821. Libretto is founded upon a drama by Piron.

**Fernando**—German opera in one act, written by Franz Schubert at Vienna in 1815, but never put upon the stage. One by Carlo Arrigoni appeared in London, 1734.

**Fervaal**—French opera in three acts and prologue, music and words

**Fetonte**

by Vincent d'Indy, produced in Brussels, March 12, 1897. It is d'Indy's most important opera.

**Festa d'Imenei, La** (The Marriage Festival)—A ballet opera, text by Mauro, music by Rieck and Ariosti. First produced at the wedding anniversary of Prince Frederick of Hesse-Cassel and the daughter of the Elector of Brandenburg, in 1700.

**Feste Galante, La** (The Gay Festivals)—Italian opera. Music by Graun, text by Villati, produced at Berlin, 1747.

**Fête du Village Voisin, La** (The Festival in the Neighboring Village)—A lively little French comedy in three acts. Music by Boieldieu, text by Sewrin, produced at Paris, 1816. Tiring of her lovely castle, a young widow disguises as a peasant and visits a fair in the next village. A friend, also in disguise, seeks her there and a love affair results.

**Fêtes de l'Amour et de Bacchus** (Festivals of Love and Bacchus)—French pastoral opera in three acts and a prologue, music by Lully, words by Molière, Benserade, Quinault, and others, produced in Paris, 1672. With Bacchus and other Olympian characters, are seen men and women of Lully's own time. The idea did not originate with the composer, but was customary before his time.

**Fêtes de l'Été, Les** (Summer Festivals)—Ballet opera in three acts with a prologue. Music by Montclair, words by the Abbé Pellegin (under the pseudonym Mlle. Barbier). First produced at Paris, 1716, and very popular there for over thirty years. In this opera Montclair introduced the contrabass into the French orchestra.

**Fêtes d'Hébé, Les** (The Festivals of Hebe)—French ballet-opera, music by Rameau, words by Gaultier and Mondorge, produced in Paris, 1739.

**Fetonte** (Phaeton)—This picturesque son of Apollo was a favorite theme for operas in the Seventeenth and Eighteenth Centuries. In Rome, 1630, appeared the Italian opera "Fetonte," by Hieron. Lully's "Phaeton," with text by Quinault, appeared at Versailles in 1663. Jomelli's "Fetonte" was produced at Stuttgart in 1767.



**Fiancée, La**

**Fiancée, La**—French comic opera in three acts, music by Auber, words by Scribe, produced in Paris, 1829. The libretto is adapted from Masson and Brucker's "Contes del' Atelier."

**Fiancée de Corinth, La** (The Bride of Corinth)—French opera in one act, music by Duprato, words by Du Locle, produced in Paris, 1867. The libretto is very freely adapted from Goethe's poem, "Die Braut von Corinth."

**Fiancée du Diable, La** (The Devil's Fiancée)—A French comic opera in three acts; music by Massé, text by Romand and Scribe, produced at Paris in 1854. The superstitious villagers accuse the daughter of a poor peasant of being the devil's bride.

**Fidèle Bauer, Der** (The Faithful Peasant)—A German operetta in two acts with a prelude. Music by Leo Fall, libretto by Viktor Leon, first produced at Mannheim in 1907. Stefan, the son of the jolly farmer, is the hero. Brought up in poverty, the young man studies diligently, rises to a professorship and marries the daughter of a rich Berlin lawyer. Ashamed of his birth, Stefan now tries to sever all connections with his relatives but they swoop down upon his household. At first the situation is very embarrassing but it all ends happily for all concerned. "Der Fidele Bauer" is a decidedly successful production.

**Fidèle Berger, Le** (The Faithful Shepherd)—French comic opera in three acts. Music by A. Adam, text by Saint-Georges and Scribe, produced at Paris, 1838.

**Fiends von Salamanka, Die** (The Fiends from Salamanca)—German comic opera in two acts. Music by Franz Schubert, text by Meyerhofer. Schubert composed this opera in 1815 but it was not produced upon the stage.

**Fierabras**—Romantic opera by Franz Schubert, words by Kupelwiesel, written in 1823 but first produced in Vienna in 1861.

**Figlia dell Aria** (The Daughter of the Air)—Italian opera, music by Garcia, produced at New York, 1826.

**Figliol Prodigio, Il** (The Prodigal Son)—Italian melodramatic opera in four acts, music by Ponchielli, words by Zanardini, produced at Milan in 1880.

**Fiorella**

**Filibustier, Le**—French opera, music by César Cui, produced in Paris in 1894, but written in 1889. The libretto is adapted from a French drama by Jean Richepin. It is no longer sung.

**Filosofo di Campagna, Il** (The Philosopher of the Campagna)—Italian comic opera, music by Galuppi, words by Goldoni, produced in Venice, 1754. It was the most popular of all of the composer's comic operas. It was produced in England under the title, "The Guardian Trick'd."

**Fils du Mandarin, Le** (The Mandarin's Son)—Russian comic opera, in one act, music by César Cui, produced in 1859.

**Fils du Prince, Le** (The Son of the Prince)—French comic opera in two acts. Music by Alphonse de Feltre, text by Scribe, produced at Paris, 1834.

**Finta Giardiniera, La** (The Disguised Gardner Maiden)—Italian comic opera in three acts by Mozart, words by Calzabigi, revised by Coltellini, produced in Munich, January 13, 1775. The opera was written for the Carnival of 1775 at the order of Count Ferdinand of Leil.

**Finta Parigina, La** (The Parisian Trick)—Italian comic opera, music by Cimarosa, produced in Naples, 1773.

**Finta Pazza, La** (The Mad Deceit)—Italian opera, music by Saccati, words by d'Almeida, produced in Venice, 1641. It was given in Paris in 1645 before the court, and is said to have been the first opera ever performed there.

**Finta Semplice, La** (The Simple Deceit)—Italian comic opera, music by Mozart, words by Coltellini, produced in Salzburg, 1769. It was written in 1768 for the Emperor Joseph II. of Austria, but was not produced before him because of intrigues at court. It was Mozart's first Italian opera, and he was but twelve years old at the time.

**Finte Gemelle, Le** (The Twins Disguised)—Italian comic opera, music by Piccini, produced in Naples, 1775.

**Fior d'Alpe** (Flower of the Alps)—Italian opera in three acts, music by Franchetti, words by Castelnovo, produced in Milan, 1894.

**Fiorella**—Comic opera in three acts. Music by Auber, text by Scribe,

**Fiorella**

produced at Paris, 1826. A love story in which Fiorella nearly gives up her plainer lover for the false promises of a grand gentleman, but she repents in time and is taken back by her lover.

**Flaminio, Il** (Flaminius) — Italian comic opera, music by Pergolesi, produced in Naples in the fall of 1735. Flaminius was a Roman general in the Second Century, B. C.

**Flaminius à Corinthe** (Flaminius at Corinth) — French opera, music by Isouard and Rudolphe Kreutzer, words by Pixérécourt and Lambert, produced in Paris, 1801. Flaminius besieged Philip III. of Macedon, 197 B. C.

**Flauto Solo** (The Solo Flute) — Opera in one act. Music by D'Albert, text by Hans von Wolzogen. First performed at Dresden, 1906. The story is an amusing take-off on the music of Italy and Germany, and in the Prince and his father, one readily recognizes Frederick the Great and his quick-tempered father. This opera is scoring at present even a greater success than its predecessor, "Die Abreise."

**Flavio** — English opera by Handel, words by Haym, first performed at London, 1723.

**Fleur de Thé** (Tea-Flower) — French operetta in three acts, music by Lecocq, words by Chivot and Duru, produced in Paris, 1868. It was the composer's first great success.

**Flitch of Bacon, The** — English comic opera, music by William Shield, produced in London, 1778. It was Shield's first opera and a great success at the time.

**Flora; or, Hob in the Well** — English opera by Bates, produced at London, 1791, and one of the ballad operas which appeared in the musical repertory of a company of comedians who played in Philadelphia and New York about 1850 and later.

**Flora Mirabilis** (The Wonderful Flora) — Italian opera, music by Spiro Samara, words by Ferdinando Fontane, produced in Milan, May 16, 1886. The libretto is legendary and rather fantastic. It is said to have been suggested by the ballet of the flower girls in Parsifal. The opera was immensely popular for a time, but is now no longer sung.

**Fortune**

**Florestan, ou Le Conseil de Dix** (Florestan, or the Council of Ten) — French comic opera, music by Manuel del Popolo Garcia, words by Delrieu, produced in Paris, 1822. The Council of Ten consists of ten Venetian ladies, who decide to teach a lesson to a young gallant, who has compromised one of them, and they accordingly impersonate that terrible tribunal.

**Floridante** — Italian opera by Handel, text by Rolli, first produced at London in 1721.

**Florinda** — Italian opera, music by Thalberg, words by Scribe, produced in London in 1721.

**Flüchtling, Der** (The Fugitive) — German romantic comic opera, music by Edmund Kretschmer, produced in Ulru in 1881.

**Fohè, Une** (A Piece of Folly) — French comic opera in three acts, music by Mèhul, words by Bonilly, produced in Paris, April 4, 1802. It has been sung recently in Germany.

**Folies Amoureuses, Les** (The Foolish Lovers) — Comic opera in three acts. Words by Regnard with additions by Castil-Blaze, music by Stribbett, Generali, Comarosa, Paër, Rossini, and Mozart; produced at Paris, 1823. Also a comic opera by E. L. Pessard with text by Leneton and Matrat, produced at Paris, 1891.

**Folkunger, Die** (The Folkungers) — Grand opera in five acts. Music by Edmund Kretschmer, text by S. H. Mosenthal, first performed at Dresden, 1874. This is the first opera by this talented composer. Founded on historical incidents in Sweden at the time when Magnus II. Erikson becomes King of Scandinavia and Finland in 1333. Music is charmingly suited to the Scandinavian story.

**Fomka Douratchok** (Fomka the Fool) — Russian opera in one act, music by Rubinstein, produced in St. Petersburg, 1858. The opera is now quite forgotten.

**Fortunate mit dem Säckel und Wunsch-Hütlein** (Fortunate with the Sack and Wishing Hat) — German fairy opera, music by Wartensee, words by Döring, produced in Frankfurt, 1829.

**Fortune** — Musical fairy tale in one act, music by Rudolph Baron Prochazka, words by Dr. Theodor Kirchner. This is an allegorical tale of the pursuit of fortune.

**Fortune Teller, The**

**Fortune Teller, The**—Comic opera by Victor Herbert, produced at New York in 1900; the music is catchy and light and the opera scored a great success.

**Forza del Destino** (The Force of Destiny)—Italian opera, music by Verdi, words by Piave, produced in St. Petersburg, 1862. The libretto is founded upon a play of de Rivas', a Spanish dramatist. It was slightly changed for its production in Paris in 1876.

**Forza della Virtù, La** (The Force of Virtue)—German opera, music by Keiser, words by Bressand, produced in Hamburg, 1700. The libretto is adapted from the Italian.

**Fosa**—Opera by Gomez, first produced at Milan, 1873, where it was unsuccessful. Five years later it was presented in the same city and met with a cordial reception.

**Fra i due Litiganti il Terzo Gode** (Where Two Quarrel, the Lord Rejoices)—Italian comic opera, music by Sarti, words by Lorenzi, produced in Turin in 1780.

**Francesca da Rimini**—German opera in three acts, music and words by Herman Götz, produced in Mannheim, 1877. Götz died before completing the opera, which was finished by Ernst Frank, his friend. It is the well known story of Paolo and Francesca.

**Francesca da Rimini**—Russian opera, music by Napravnik, produced in St. Petersburg in 1903. The libretto is based upon Stephen Phillips' play of the same name. The opera has been given with marked success.

**Françoise de Foix**—French comic opera, music by Berton, words by Bouilly and Dupaty, produced in Paris, 1809.

**Françoise de Rimini**—French grand opera in five acts, music by Ambroise Thomas, words by Barbier, and Carré, produced in Paris in 1882. It is the Italian story of the two unfortunate lovers, Paolo and Francesca.

**François I., ou La Fête Mystérieuse**—French opera in two acts, music by Kreutzer, words by Sewrin and Chazet, produced at Feydeau, 1807.

**François Villon**—French opera in one act, music by Membree, words by Got, produced in Paris, 1857. The

**Fuorusciti di Firenze, I**

story deals with an imaginary romance in the life of the famous François Villon.

**La Frascatana**—Italian opera, music by Paisiello, produced in Venice, 1776.

**Lo Frate Innam Orato** (The Monk in Love)—Italian comic opera in Neapolitan dialect, music by Pergolesi, produced in Naples in 1732.

**Fratelli Nemici, I** (The Estranged Brothers)—Italian opera, music by Graun, text by Tagliazucchi, produced at Berlin, 1756. The story of this opera is furnished by the "Bride of Messina."

**Frauenlob** (Praise of Women)—Opera in three acts, music by Reinhold Becker, text by Koppel-Ellfeld, first produced at Dresden, 1892. Libretto is fine. Time of story, early in the Fourteenth Century; place, Mainz, Germany. Frauenlob is the old German minstrel who got his name by his songs in praise of women. Some of the songs are irresistibly sweet.

**Frédégonde**—French opera in five acts, music by Ernest Guirand, but finished by Saint-Saëns, produced in Paris in 1895. It was first sung after Guirand's death and was only moderately successful.

**Free Lance, The**—Comic opera, music by John Philip Sousa, words by Harry B. Smith, produced in New York, in 1906.

**French Maid, The**—Musical comedy in two acts, music by Walter Slaughter, words by Basil Hood, first produced at Terry's Theatre, London, April 24, 1897.

**Frivoli**—Comic opera in three acts, music and words by Hervé, English version by William Beatty-Kingston, first produced at Drury Lane Theatre, London, June 29, 1886.

**Fronde, La**—French opera in five acts, music by Neidermeyer, words by Maquet and Lacroix, produced in Paris, 1853. The plot is founded upon love and political intrigue in the court of Louis XIV.

**Fuorusciti di Firenze, I** (The Exiles from Florence)—Italian opera, music by Paër, produced in Vienna, 1800. An English version is called "The Freebooters."



## G

**Gabriella di Vergy**—Italian tragic opera by Carafa, produced at Naples in 1816. A fabled love story of the Twelfth Century. Gabriella, the wife of Endo of Fayel, is loved by the troubadour knight, Raoul de Loncy. He is killed in battle but has previously commissioned his servant to send his heart to Gabriella. Her husband intercepts the messenger, has the heart roasted and served to his wife. After she has partaken of it he tells her what it is. She refuses to eat again and starves to death.

**Gabrielle d'Estrees; or, The Love Affairs of Henry IV.**—Opera in three acts. Music by Mèhul, text by Saint-Just, produced at Paris, 1806. Story has as its foundation the love affair between Henry IV. of France and Gabrielle d'Estrees for whom he had intended to get divorced from Margaret of Valois.

**Garibaldi**—English operetta, music by F. H. Cowen, produced in London, 1860. Garibaldi was the great Italian patriot.

**Gastibelza**—French grand opera, music by Maillart, libretto by Cormon and Dennery, produced at Paris in 1847. Monpou's very popular ballad "Le Fou de Tolède," forms the basis of the opera.

**Gay Parisienne, The**—A musical comedy in two acts, music by Ivan Caryll, words by George Dance, produced at the Duke of York's Theatre, April 4, 1896.

**Gazza Ladra, La** (The Cats in the Larder)—Italian comic opera in two acts, music by Rossini, words by Gherardini, produced in Milan, 1817.

**Geheimnis, Das** (The Secret)—Czechish comic opera in three acts, music by Smetana, produced in Prague in 1878.

**Geigenmacher von Cremona, Der** (The Violin Maker of Cremona)—Opera in two acts, music by Jenő Hubay, words by François Coppée and Henry Beauclair, German words by Max Kalbeck. The libretto is founded upon Coppée's "Luthier de Crémone." The time of the action is 1750, and a contest for a prize to be

given the maker of the best violin forms the basis for the plot.

**Geiger aus Tyrol, Der** (The Tyrolean Fiddler)—A comic opera with music and text by R. Genée, produced at Danzig, 1857.

**Geisha, The**—A Japanese musical play in two acts, music by Sidney Jones, book by Owen Hall, lyrics by Harry Greenbank, produced at Daly's Theatre, April 25, 1896. The plot of this opera is based upon the adventures of an English girl who visits Japan disguised as a Geisha girl.

**Geisterinsel, Die** (The Enchanted Island)—Romantic opera in three acts; music by Franz Fleischmann, text by Gotter, produced at Regensburg, 1796. Based on Shakespeare's "Tempest."

**Gelmina, od Col Fuoco Non si Scherza** (Gelmina, or No Playing with Fire)—Italian comic opera, music by Pedrotti, words by Peruzzini and Poniatowski, produced in Milan in 1853.

**Gelosie Villane, Le** (The Jealous Country Women)—Italian comic opera, music by Sarti, words by Grandi, produced in Venice in 1776.

**Geloso in Cimento, Il**—Italian opera in three acts, music by Anfossi, produced in Rome in 1775.

**Gelübde, Das** (The Oath)—German opera in one act; music by A. Eberhardt, text by Dr. Gustav Weinberg, first produced at Aachen in 1905. The story is laid in a village in Southern France in the Eighteenth Century. Cleo, a young girl of the Carnern type, is the cause of an impending duel between a smuggler and a rich peasant. The latter is loved by Eleni, a gentle girl who has sworn not to disclose her love, but when she hears of the coming duel she breaks her oath and tries to avert the duel. Unmindful of her the peasant insists on fighting when the smuggler pursued by officers rushes upon the stage and is killed by a well directed bullet. A prayer for the dead into which mingles the frenzied song of Cleo closes the play. The opera has been well received.

**Gemma di Vergy**

**Gemma di Vergy**—Italian opera, music by Donizetti, presented at Milan in 1835.

**Genesisius**—German opera in three acts. Music and text by F. E. von Weingartner, Imperial opera director at Vienna since 1907. Time of the story, Third Century; scene, laid in Rome. Genesisius, actor at the court of the heathen emperor, Diocletian, becomes a Christian and suffers a martyr's death. The opera contains excellent music, among the notable numbers are: "Hear My Confession," soprano, by the young Christian Pelagio; "I Am a Heathen," tenor, by Genesisius; "A Miracle Has Happened Unto Me," same. Is being presented in all the leading cities of Germany.

**Geneviève de Brabant**—French opera in two acts and seven tableaux, music by Offenbach, words by Jaime and Tréfeu, produced in Paris, 1859.

**Genoveva**—Opera in four acts. Music by Robert Schumann, text after Herbel and Tieck, first produced at Leipzig in 1850. The text is based upon the well known legend of Genevieve, daughter of the Duke of Brabant, who for unjust suffering later became Saint Genoveva.

**Gentile di Varano, II** (A Noble Family of Verona)—Italian opera, music by Marchetti, words by Raffaello Marchetti, brother of the composer, produced in Turin, 1856.

**Gentleman Joe, the Hansom Cabby**—Musical farce in two acts, music by Walter Slaughter, words by Basil Hood, first produced at the Prince of Wales' Theatre, London, March 2, 1895.

**Germania**—Italian opera, music by Franchetti, produced in Milan, 1902.

**Gernot**—Tragic opera in three acts. Music by d'Albert, text by Gustav Kastropp. First performed at Mannheim in 1897. Time of the story, before the Roman wars; scene laid in the regions around Lake Constance. Gernot has made himself King of the Seuvi by murdering their King Wulf, and is himself killed by Wulf's son who seizes Helma, the beautiful fiancée of Gernot.

**Gerusalemme Liberata** (Jerusalem Delivered)—Italian opera in two acts, music by Righini, words by Filistri, produced in Berlin in 1803.

**Gheist von Wojewoden, Der** (Wojewoden's Ghost)—A Polish comic

**Giacinta and Ernesto**

opera in three acts, music by L. Grossmann, text by L. Anczic, produced at Warsaw in 1877. Leon, and the president, Kobierski, both love Helene. At an old castle in the Caucasus Mountains where they are all spending the summer, tradition says that Wojewoden's ghost walks at night. Unknown to each other the two men disguise as the ghost and appear before Helene's terrified aunt and each command her to give Helene to him. Two ghosts are too many, the men are recognized and Leon wins the girl. The Polish title is "Duch Wojwodi."

**Ghisèle**—French opera in four acts, music by César Franck, produced at Monte Carlo in 1896. The libretto is based upon a poem by G. A. Thierry. The opera was completed by the composer's pupils after his death.

**Ghismonda**—A highly dramatic opera in three acts. Music and text by d'Albert, first produced at Dresden in 1895 with overwhelming success. Immermann's poem by same title forms the basis for the libretto. Ghismonda, a princess, in obedience to her father's wishes consents to marry Duke Manfred whom she does not love. To the engagement festivities comes young Guiscardo, the son of a noble family, and he falls in love with Ghismonda at first sight. Remembering her promise, she flees from him to the garden. Here he finds her, she confesses she loves him, and they promise to keep their sacred love a secret, and separate. Ghismonda's father however witnesses this garden scene, and when he confronts Guiscardo, the latter, true to his promise of silence, denies their love. Then the father stabs him. When Ghismonda learns this, she orders her lover's body to be brought before her, and in the presence of all the guests she tells their secret, then drains a cup of poison and dies beside her lover. This splendid opera is scoring a wonderful success in many cities. Ghismonda's song "Oh, Foolish Beginning," and Guiscardo's "I Swore the Oath of Faith," are two of the best numbers.

**Giacinta and Ernesto**—Italian opera, music by Sir Julius Benedict, produced in Naples, 1829. It was the composer's first opera.

**Giasone**

**Giasone** (Jason)—Italian opera, music by Cavalli, words by Cicognini, produced in Venice in 1649. Jason is the well known mythological hero.

**Gilana, La**—French opera in four acts, music by Rey, words by Chateau, produced in Bordeaux, 1864.

**Gille et Gillotin**—French comic opera in one act, music by Ambroise Thomas, words by Sauvage, produced in 1874, though it was written several years before.

**Gillette**—Comic opera, music by Audran, words by Chevot and Duru, first produced in Paris at the Bouffes Parisiens, November 11, 1882. English version by Saville Clarke, first produced at the Royalty Theatre, London, November 19, 1883. The plot is taken from Boccaccio's "Gillette de Narbou," and was also used by Shakespeare in "All's Well That Ends Well."

**Giosse, Ré di Ginda** (Joshua, King of Judah)—Italian sacred opera, music by Karl Reutter, words by Métastase, produced in Vienna in 1735. The libretto is founded upon Racine's drama "Athalie."

**Giovanna II., Regina di Napoli** (Johanna II., Queen of Naples)—Italian opera in four acts, music by Petrella, words by Ghislanzoni, produced in Naples, February 27, 1869. Johanna II. was a figure of the Fifteenth Century, ambitious, passionate and desirous of power.

**Giovanna Shore** (Jane Shore)—An Italian opera, music by V. Bonnetti, text probably by Romani, produced at Barcelona in 1853. Jane Shore is the famous beauty who is the heroine of a splendid English tragedy by N. Rowe.

**Giove de Grasso, Il** (Thursday before Shrove Tuesday)—Italian opera by Donizetti, produced at Naples in 1827.

**Gipsy, La** (The Gypsy)—French ballet in three acts, music by Ambroise Thomas, Benoist and Marliani, produced in Paris in 1839. The second act only was written by Thomas.

**Gipsy's Warning, The**—English romantic opera, music by Sir Julius Benedict, words by Linley, produced in London in 1838. It is only remembered to-day as containing the song, "Rage, Thou Angry Storm."

**Giralda, The New Psyche**—French comic opera in three acts, music by

**Goldene Kreutz, Das**

Adam, text by Scribe, produced at Paris in 1850. A popular opera.

**Girl from Paris, The**—Opera in two acts by Caryl. Libretto by George Dance. Place, England and Switzerland. Time, Nineteenth Century. First produced at London in 1896.

**Giulietta e Romeo** (Romeo and Juliet)—Italian opera in three acts, music by Lingarelli, words by Foppa, produced in Milan, January 30, 1796. Shakespeare's tragedy formed the basis for the libretto.

**Giulietta e Romeo** (Romeo and Juliet)—Italian opera in three acts, music by Vaccai, words by Romani, produced in Milan, October 31, 1825. Shakespeare's tragedy formed the basis for the libretto.

**Giulio Sabino** (Julius Sabinus)—Italian opera, music by Sarti, words by Métastase, produced in Venice in 1781. Julius Sabinus was a Gaul, who headed an insurrection against the Romans in the First Century, A. D. He was captured and executed.

**Giucco della Cieco, Il** (Blind Man's Buff)—Italian opera, music by Emilio del Cavallieri, produced in Florence in 1595. This is historically important as being one of the first real operas.

**Giuramento, Il** (The Oath)—Italian opera in four acts, music by Mercadante, words by Rossi, produced in Milan, 1837. It is a tragedy somewhat after the manner of "Romeo and Juliet," and is Mercadante's finest work.

**Giustino**—Lyric tragedy in three acts, words by Métastase, music probably by Caldora about 1730.

**Giustino** (Justinus)—Italian opera by Handel. Produced at London in 1736. Justinus was a Byzantine Emperor in the Sixth Century.

**Glücksritter, Der** (The Fortunate Knight)—Operetta in three acts with music by Alfons Czibulka, text by Genée. Produced at Vienna, 1887.

**Godolphin**—English opera by C. E. Horn, produced at London in 1813. Sidney, Duke of Godolphin, called the Lion of the North, is the hero.

**Goldene Kreutz, Das** (The Golden Cross)—Comic opera in two acts. Music by Ignaz Brüll. Text based upon the French by H. Mosenthal. First produced at Berlin, 1875. Time of story, 1812-1815; scene laid in Milan. Napoleon is recruiting sol-



**Goldene Kreutz, Das**

diers for his Russian invasion, and Christine, the beautiful sister of a miller, promises to marry that soldier who shall go in her brother's stead. As a pledge she gives her golden cross. Her lover goes, and wins.

**Gondoliers, The; or, the Ring of Barataria**—English comic opera in two acts, music by Sullivan, words by Gilbert, produced in London in 1889. The scene is Venice in the year 1750. This is the last joint opera by Gilbert and Sullivan.

**Goti, I** (The Goths)—Italian opera, music by Stefano Gobotti, produced in Bologna in 1873. The scene is laid in Italy in the Sixth Century, and the story deals with Amalasuntha, daughter of Theodorich the Great.

**Götz von Berlichingen**—Historical opera in five acts. Music by Goldmark. Text by A. M. Willmer, first performed at Frankfurt A/M in 1903. Story follows Goethe's drama by the same title.

**Gouverneur und Müller** (Governor and the Miller)—A comic opera by Alfred Ernst, produced at Halle in 1908. The text is based upon a Spanish story.

**Gräfin, Die** (The Countess)—Polish opera, music by Moninszko, produced in Warsaw in 1859. This opera with the "Paria" is the composer's best work.

**Grand Duke, The; or, The Statutory Duel**—Comic opera in two acts, music by Sir Arthur Sullivan, words by W. S. Gilbert, first produced at the Savoy Theatre, London, March 7, 1896.

**Grand Mogul, The**—Comic opera in three acts, music by Edmond Audran, words by Chivot and Duru, first produced in Marseilles in 1876, later at the Gaite, Paris, on September 19th, 1876. An English version by H. B. Farnie was performed at the Comedy Theatre, London, November 17, 1884.

**Grand Prix, Le** (The Grand Prize)—French comic opera, music by Adam, text by Masson and Gabriel, produced at Paris in 1831. Hoping to be near his sweetheart who lives in Rome, a young musician tries for the Roman grand prize. He fails, but leaves for Rome anyway. On the way he meets another suitor for the girl's hand, he hastens ahead and succeeds in getting the girl.

**Gugeline**

**Grand Tante, La** (The Great Aunt)—French comic opera in one act, music by Massenet, words by Adenis and Grandvalet, produced in Paris, 1867. It is an early work of this composer.

**Graziella**—English opera, music by Sir Julius Benedict, produced in London, 1833. It had previously been presented as a cantata at the Birmingham Festival of 1832.

**Grille, Die**—German opera in three acts, music by Johannes Doebber, produced in Leipzig in 1897. The libretto is adapted from George Sands' novel "La Petite Fadette." The scene is Elsass at the present time. The Grille is the granddaughter of the old Fadette, who has the power to foretell the future.

**Gringoire**—Opera in one act. Music by Brüll, text by Leon, first produced at Munich in 1892. The scene is laid in France in 1469. The barber of King Louis XI. wishes to marry Loyse, the daughter of a French merchant, but she will not have him. She loves Gringoire, a singer, who nearly loses the girl and his head too through the cunning of the barber. But the King discovers the barber's treachery and aids the lovers. The opera has been very successful.

**Griselda, La Virtu al Cimessto** (Virtue on Trial)—Italian opera by Paër, words by Anelli, produced in Parma, 1796. Griselda, the daughter of a peasant, was chosen because of her beauty by Walter of Saluzzo, who submitted her to every possible trial to prove her fidelity. The tale is first found in Boccaccio.

**Grisélides**—Opera in three acts and prologue by Massenet. Libretto by Armand Sylvestre and Eugene Morand. Adapted from Boccaccio. Place, Provence. Time, Middle Ages. First produced in Paris in 1901.

**Guarany**—Italian opera, music by Antonio Gomez, a Brazilian, words by Scalvini, produced in Milan in 1870.

**Guerillero, Le** (The Guerilla)—French opera in two acts, music by Ambroise Thomas, words by Theodore Anne, produced in Paris in 1842. The action is laid at the time of the separation of Portugal from Spain in the year 1640.

**Gugeline**—Opera in five acts; music by Ludwig Thuille, words by

**Gugeline**

**O. J. L'erbaum.** An old time story. A young prince has never been allowed to hear the word "woman," but one day it slips the jester's mouth, and the prince immediately becomes interested. So eligible princesses are brought to the house and each one tries to win him but in vain. So he leaves home and finds Gugeline, a simple little peasant girl, but it is only after much trouble that he receives the King's consent to marry her. This opera has been well liked.

**Guglielmo Ratcliff**—Italian opera, music by Mascagni, produced in Milan in 1895. The libretto is founded upon Heine's tragedy "William Ratcliff."

**Guido et Ginevra; ou, La Peste de Florence** (Guido and Ginevra; or, The Plague of Florence)—French opera in five acts, music by Halévy, words by Scribe, produced in Paris, 1838. Ginevra, supposedly dead from the plague, comes to life and, leaving her tomb, falls in love with a young man who protects her and whom she afterward marries.

**Guitarrero, La** (The Guitar Player)—French comic opera in three acts. Music by Halévy, text by Scribe, produced at Paris, 1841. A Portuguese love story with the Revolution of 1640 as a background.

**Gulistan, ou Le Uhlan de Samarcande**—French comic opera in three acts, music by Dalayrac, words by Etienne and La Chabeaussière, produced in Paris, 1805. The plot is taken from the "Arabian Nights."

**Gundrum**—Famous heroine of the Norse Gundrum legend. This picturesque figure closely rivals Wagner's heroines of Niebelungen fame. Among the German operas on this subject are those by K. A. Mangold, 1851; August Klughardt with text by Niemann, 1882, and by Felix Draeseke with his own text, produced at Hanover in 1884.

**Gunnlöd**—German opera, music by Peter Cornelius, words by Edda, produced in Weimar in 1891. The opera was completed after the composer's death by Hoffbauer and Lassen.

**Günther von Schwarzburg**—The only German opera written by I. Holzbauer, text by A. Selein, produced at Mannheim, 1776. Holzbauer preferred Italian operas.

**Guntram**—Musical drama in three acts, Music and words by Richard

**Gypsy Baron, The**

Strauss, first produced at the court theatre in Weimar, 1894. Time of story, about 1250; scene laid in Germany. Story: Religious knights have formed a society which aims to establish brotherly love throughout the country, and music is to be its medium. Among them is young Gundrum, a singer. He sets out on his mission but learns that brotherly love becomes secondary when he finds the woman of his heart, Freihild. Interest is attached to this opera in that in 1904 Strauss married the singer Pauline de Ahne who created "Freihild" so successfully in Guntram.

**Gustav Basa**—Swedish opera, music by J. G. Naumann, words by Kellgren, produced in Stockholm in 1786. The hero of the opera, Gustav I., was the founder of the Swedish monarchy in the early part of the Sixteenth Century.

**Gustavus III., or The Masked Ball**—Grand opera in five acts. Music by Auber, text by Scribe, first produced at Paris in 1833. Soon after in England. The story is historical; place, Stockholm; time, 1792. Verdi's "Masked Ball" appeared twenty-six years later with place and characters changed. Auber's opera was so popular that it literally took Europe off its feet, and the famous Gustavus gallop has been danced all over the world.

**Guy Mannering**—English opera, music by Sir Henry Bishop, produced in London in 1845.

**Gwendoline**—Opera in two acts, music by Chabrier, words by Catulle Mendès, first produced in Brussels, April 10, 1886.

**Gypsy Baron, The**—Comic opera in three acts. Music by Johann Strauss, libretto by Schnitzer after Jokai's story of the same name. First produced at Vienna in 1885. The hero ran away from home when a lad and comes back to find it deserted and in the possession of gypsies. His sweet-heart rejects him, he leaves her and goes over to the gypsies who make him their baron. With his followers he renders the government aid and is made a real Baron. Forgetting his old love he marries the gypsy Sufi who turns out to be of royal blood. The music is lively and is bright with gypsy melodies and dance music. For a light opera it has a well sustained plot.

# H

**Habanera, La**—Lyric drama in three acts, music and words by Raoul Laparra, first produced at the Theatre Royal de la Monnaie in Brussels, March 25, 1909.

**Haddon Hall**—Light opera, music by Sir Arthur Sullivan, words by Sydney Grundy, produced at the Savoy Theater, London, September 4, 1892.

**Hagar in der Wüste** (Hagar in the Desert)—A musical drama, with music by Rubinstein, and text by F. von Saar, produced in 1873.

**Hagbarth and Signe**—German romantic opera in three acts, music by Michalovich, words by Stern, produced in Dresden, 1882. The libretto is adapted from Ohlenschläger's drama. The theme is a Scandinavian legend.

**Haideschacht, Der** (The Shaft on the Heath)—Opera in three acts. Music and text by Franz von Holstein, first produced in Dresden, 1868. Time of story, end of the Thirty Years War; scene, Faulun in Dalekarlien. Story is one of rough miners in a little mountain town. This opera was very popular in Dresden and especially in Leipzig. After an obscurity of twenty years, it was revived in Berlin in 1903 and enthusiastically received. It is based on a legend that the bodies of those who lose their lives in this shaft do not perish.

**Halka**—Polish opera in two acts, music by Moninszko, words by Wolski, produced in Wilna, 1851. In 1858 it was enlarged to four acts and given in Warsaw. The story of Halka is taken from Bohemian history.

**Halling, Der**—A German opera in three acts; music by Eberhardt; text by Dr. Weinberg; produced at Stettin in 1904. The text is adapted from a novel by Karl Bleibtren. "Der Halling" is a much finer opera than the composer's "Das Gelübde" and it has justly been very cordially received.

**Halte du Roi, La** (The King's Halt)—A French comic opera in two acts; music by Boieldieu, Jr., and text by Nutter, produced in Rouen in 1875. Henry III. of France is the central figure. Nutter wrote the text to com-

memorate the one hundredth anniversary of his father's birth.

**Hamlet**—French grand opera in five acts, music by Ambroise Thomas, words by Carré and Barbier, produced in Paris, 1868. The libretto was adapted from Shakespeare's tragedy, which is followed fairly closely till the end, when Hamlet kills Claudius at the grave of Ophelia, and is then at once chosen King of Denmark. This opera with Mignon is Thomas' best work.

**Hannibal** (Annibale, It.)—Opera by many Italian composers, among them Porpora (Venice, 1731), Zingarelli (Tunu, 1787), Farinelli (Milan, 1810). Earliest mentioned is one by Franck, a German composer, whose Hannibal appeared in Hamburg, 1681. Subject is the great Carthaginian general Hannibal.

**Hänschen and Gretchen**—German operetta, music by Reichardt, produced in Königsberg, 1772.

**Hans der Fahnenträger** (Hans the Standard Bearer)—German musical drama in four acts. Music and text by Gustav Dippe, first produced at Cassel in 1907. A tragic love story of the Sixteenth Century. The scene is laid in middle Germany. Hans is a handsome young soldier who falls in love with the beautiful Irmengard. She loves him, and while they are together in the courtyard of Irmengard's castle they are spied upon. Hans kills the spy, a fellow soldier, and is sentenced to death. Irmengard hears he is killed and becomes a nun. Too late she learns that he has been spared. He seeks death and is brought to the convent sorely wounded, where he dies in Irmengard's arms.

**Hans Max von der Humpenberg**—An operetta in one act; music by Lindpainter, produced at Munich in 1816. The text is by Kotzebue.

**Hans Sachs**—German comic opera in four acts by Lortzing; produced at Leipzig in 1840. The hero is the famous cobbler, and mastersinger of Nürnberg whom Wagner has immortalized in his "Meistersinger von Nürnberg."



**Happyland**

**Happyland**—Comic opera in two acts, music by Reginald de Koven, words by Frederic Ranken, produced in New York, 1905.

**Harlequin Freemason**—A musical funmaker by Dibbin, appeared in London in 1780.

**Harold**—English opera, music by F. H. Cowen, produced in London, 1895. The hero is Harold, the last of the Saxons.

**Harold der Wiking** (Harold the Viking)—A Swedish opera; music by Andreas Hallén, text by Lindgren, produced at Stockholm in 1883. The text is similar to that of "Hagbarth and Signe" by Michalovich.

**Harold und Treano**—German opera in four acts; music by K. A. Lorenz, libretto by Felix Dahn, produced at Hanover in 1893. The scene is laid on the Island of Cypress in the Fourth Century. The Governor of Cypress and his heathen followers are celebrating in honor of the Goddess Aphrodite. Not far away in a grotto is an assemblage of Christians; their leader, Josephus, is lingering there in danger of his life, hoping to convert Theano, the niece of the governor. All are taken prisoners when Harold the Saxon chieftain appears, kills the governor and frees the Christians. The opera has received a warm reception whenever it has appeared.

**Hasheesh**—Opera in one act. Music by Askar von Chelius, words by Axel Delmar, first produced at Dresden, 1897. Characters are Omar, Bey of Tunis (bass), Paolo, Italian painter (tenor), Hama, one of the Bey's wives (soprano). When Omar finds that Paolo and Hama love each other, he decides that fate shall tell who is to blame. He orders his servant to bring three goblets of wine, and to put Hasheesh in one. All three drink. Hama draws the poison cup and expires singing her death song, and while Paolo pours forth his agony, the Muezzin calls to prayer.

**Haste to the Wedding**—Comic opera, music by George Grossmith, words by W. S. Gilbert, produced at the Criterion Theater, London, July 27, 1892. It is a new version of "Le Chapeau de Paille d'Italie" and the same story was used twenty years before in the "Wedding March," at the Court Theater, London.

**Heisze Liebe**

**Haunted Tower, The**—English comic opera by Storace, first produced at London, 1789.

**Hausierer, Der** (The Peddler)—Opera by Onslow with German text by Ludwig von Lichtenstein, produced at Berlin in 1828. Text is taken from the composer's "Colporteur" (The Hawker), a great favorite and it appeared often.

**Havana**—Opera in two acts by Stuart. Libretto by Grossmith. Place, Havana and environs. Time, the present. First produced in England in 1908; at New York in 1909.

**Heimkehr aus der Fremde** (Return from Foreign Lands)—German musical play in one act, music by Mendelssohn.

**Heinrich, der Löwe** (Henry the Lion)—German opera, music and words by Edmund Kretschmer, produced in Leipzig, 1877. Henry, Duke of Saxony and Bavaria, who lived in the Twelfth Century is the hero of the opera.

**Heinrich der Vogler** (Henry the Fowler)—German opera; music by G. Schürmann, text by König, produced at Braunschweig and Hamburg in 1719. The hero is the German Emperor who reigned from 919-936.

**Heirath Wider Willen, Die** (The Forced Marriage)—German comic opera in three acts; music by Humperdinck; text adapted from Dumas' comedy, "Demoiselles de père Saint-Cyr," first produced at Berlin in 1905. Story is laid in Paris and Madrid early in the Eighteenth Century. Count Montfort enters the Park of St. Cyr in order to meet his sweetheart Hedwig. His friend Duval in the meantime walks with Hedwig's friend Louise. The two couples are captured by the watch and taken to the Bastille, and the young men are forced to marry the young ladies. Believing their wives to have duped them and fearing the raillery of friends, the husbands flee to Spain. But court life then becomes dull, and they return to Paris to learn that their wives had no hand in the forced marriage, that they really loved their husbands and are in return loved by them.

**Heisze Liebe** (Ardent Love)—Danish opera in two acts. Music by Enna, text by P. Rosenberg. The libretto is adapted from a story by the Hungarian novelist, Kalman

**Heisze Liebe**

**Mikszath.** The scene is laid in a Slavic village in the Nineteenth Century. A young peasant girl, in spite of her father's protests and the threats of her lover, gives her heart to a young nobleman. She and the Duke are about to flee from the village when they are discovered by the girl's former lover. He kills them, believing he has saved the girl from a life of disgrace. This opera has won favor in Denmark and in Germany.

**Heksen** (The Witch)—Danish opera, music by August Enna, produced in Copenhagen in 1892. It was a brilliant success.

**Hélène**—Opera in three acts by Gyrowetz. Produced at Vienna, in 1816. Though this opera was successful at its time, it has long since been forgotten.

**Helle**—An opera in four acts, music by Victor Alphonse Duvernoy, words by Camille du Locle and Charles Nutter, first produced in Paris at the Grand Opera in 1896. Helle is a priestess of Diana in Thes-saly. Her abduction by Gautier, ex-Duke of Athens, and the tragic consequences of his act form the basis of the plot.

**Helvellyn**—English opera, music by Sir George Alexander Macfarren, words by Oxenford, produced in London, 1864. The libretto is based upon Mosenthal's "Sonnenwendhof" (Sonnenwend Court.)

**Henrico Leone** (Henry the Lion)—Italian opera, music by Steffani, produced in Hanover, 1689. It was translated into German and given in Hamburg, 1696. Henry was Duke of Saxony and Bavaria and lived in the Twelfth Century.

**Henry VIII.**—Opera in four acts; music by Saint-Saëns, libretto by Detroyat and Silvestre, produced at Paris in 1883. Henry VIII. was king of England from 1509 to 1547. His political life as well as his domestic affairs with his six unfortunate wives make interesting history. This opera is considered by many to be Saint-Saëns' best work; the music is extremely dramatic.

**Herbort und Hilde**—A jolly opera in three acts. Music by Waldemar von Bausnern, words by Eberhard König, first produced at Mannheim, Germany, in 1902. Story: Dietrich von Beru sends Herbort, a young

**Herzog Magnus**

knight, to woo the Princess Hilde for him. But, as usual, Hilde and Herbort fall in love, and Dietrich von Beru finally generously forgives the lovers. The two songs, "In My Heart I Sorrow" (tenor), Herbort; "Now I'll Sorrow Never" (duet), Herbort and Hilde, have gained some prominence.

**Herculaneum**—French opera in four acts, music by Félicien David, words by Mery and Hadot, produced in Paris, 1859. The action takes place just before the destruction of Herculaneum and Pompeii. The opera was very popular in its day.

**Herkules**—German opera, music by Hasse, text adapted from one by Métastase, produced at Vienna in 1760. This opera was composed for the wedding of Archduke Joseph with Isabella of Bourbon. Hercules, the great mythological hero, is the subject of no less than fifty operas by German, English, French and Italian composers.

**Hermann; or, The Broken Spear**—English opera, music by John Thomson, produced in London, 1834.

**Hermione**—German opera in four acts. Music by Max Bruch, text by Emil Hopffer, produced at Berlin in 1872. Text is based on Shakespeare's "Hermione." Rossini's opera "Er-mione," the daughter of Menelaus and Helen, appeared at Naples in 1819.

**Hero und Leander**—German opera in three acts; music by Ernst Frank, text by Ferdinand Vetter, produced at Berlin in 1884. Leander is the beautiful youth who swam across the Hellespont every night to visit his beloved, Hero. One night, when the light that guided him was out, Leander drowned; and Hero, unable to live without her lover, sought a similar death.

**Herrat**—Grand opera in three acts, music and libretto by Felix Draeseke. First produced at Dresden, 1892. Draeseke's operas, like Wagner's, are serious and are founded on the old hero legends. In "Herrat," Draeseke has introduced to us the splendid German hero, Dietrich von Beru, a less familiar though a much more real hero than Wagner's Siegfried.

**Herzog Magnus und die Seejungfer** (Duke Magnus and the Mermaid)—Swedish opera by Ivar Hallström, produced at Stockholm in 1867.

**Hésione**

**Hésione**—French grand tragic opera in five acts and a prologue, music by André Campra, words by Danchet, produced in Paris, 1700. Hésione was the daughter of King Laomedon of Troy.

**Heure de Mariage, Un** (An Hour of Marriage)—French comic opera in one act; music by Delayrac and text by Etienne; produced at Paris in 1804.

**Hexe, Die** (The Witch)—Opera in three acts. Music by August Enna, text based on the drama of the same title by A. Fitger, first produced at Copenhagen in 1892. Time of story, about 1650; scene, Greenland. When this opera first appeared in Copenhagen it had four acts; a year later, 1893, at Prague, it was re-arranged to three acts.

**Hieronymus Knicker** (Jerome Knicker)—German comic opera in two acts. Music by Dittersdorf, text by Stephanie, produced at Vienna, 1789.

**Hippolyte et Aricie**—Grand opera with prologue. Music by Rameau, text by the Abbé Pellegrin, first produced at Paris, 1733. Story is identical with that in Racine's tragedy, "Phédre."

**His Excellency**—Comic opera, music by Frank Osmond Carr, libretto by Gilbert. Produced in England in 1894.

**His Majesty**—Comic opera in two acts, music by Sir A. C. Mackenzie, book by F. C. Burnand, lyrics by R. C. Lehmann and Adrian Ross, first produced at the Savoy Theater, London, February 20, 1897.

**Hippomène et Atalante**—French opera, music by Louis Piccinni, words by Lehoc, produced in Paris, 1810.

**Hjarne der Sängerkönig** (Hjarne the Minstrel King)—German grand opera in four acts, music by Marschner, text by W. Grothe, first produced at Frankfurt A/M in 1863. In 1883 this opera appeared in Munich under the title "König Hjarne und das Tyrfingschwert." The latter title describes the text better. The magic Tyrfing sword aids only him who wields it in the right cause. It helps Hjarne to win Asloga, the daughter of the Norse king, Frotho III., but, when Hjarne turns the sword against Asloga's brother, it paralyzes his arm

**Holstgildet**

and he is forced to flee. Later he returns to court disguised as a minstrel and sings of Hjarne's love for his wife. Asloga's uncle recognizes Hjarne and raises the magic sword to kill him, but the sword turns in his hand and the uncle falls dead to the floor. Hjarne and Asloga are happy again.

**Hochländer, Die** (The Highlanders)—German opera in four acts. Music and text by Franz von Holstein, produced at Mannheim in 1876. A romantic opera drawn from Scotch history in 1746. The hero is Reginald who at the last uprising of the Stuarts is forced for a while to turn against his old friend Macdonald.

**Hochzeit des Gamacho, Die** (Gamacho's Wedding)—German comic opera in two acts, music by Mendelssohn, words by Klingemann, produced in Berlin, 1827.

**Hochzeitsglocken** (Wedding Bells)—An opera in one act. Music by Emanuel Moor, first produced at Kassel in 1908. The scene is laid in a village of the Bernese Alps in the present time. Gottfried, a wealthy young farmer, is engaged to Agnes, not because he loves her but because she saves his life; he loves instead her sister Berta. On the evening before the wedding their house is set on fire, Agnes and her sister Berta are in the house. Gottfried enters the house to save them and rescues Agnes, but Berta refuses to be saved; both she and Gottfried choose to die in the flames and the fire bells become their wedding bells. The opera is the first by this young Hungarian composer; it lacks coherent, dramatic force but is a promise of better work to come.

**Hochzeitsmorgen** (Wedding Morning)—Opera in one act. Music by Karl von Kaskell, text by Franz Koppel Ellfeld, first produced at Dresden, 1893. The scene is laid in a little Italian frontier fortress and is full of local coloring. This opera is the first one by the gifted composer and is full of music.

**Holger Danske**—Danish romantic opera in three acts, music by Kunzen, words by Baggesen, produced in Copenhagen in 1789. The subject of the opera is Oberon.

**Holstgildet** (The Harvest Festival)—Danish operetta in one act, music



**Holstgildet**

by Schulz, produced in Copenhagen, 1790.

**Holzdieb, Der** (The Wood-Thief) — German comic opera in one act. Music by H. Marschner, text by F. Kind, produced at Dresden in 1825. This little poem was a great favorite for amateur performances.

**Homerische Welt** — A hexology, music by August Bungert. The work is divided into two parts, "Die Ilias," consisting of the two operas, "Achilles" and "Klytemnestra"; and "Die Odyssee," containing "Kirke," "Nausikaa," "Odysseus Heimkehr," and "Odysseus Tod."

**Horaces, Les** — Lyric tragedy in three acts, music by Salieri, produced in Vienna, 1786. The libretto is adapted from Corneille's drama.

**House that Jack Built, The** — An operetta in two acts. Music by Mrs. Jesse L. Gaynor, libretto by Mrs. A. C. D. Riley; both ladies are from Evanston, Ill. First produced at Chicago at the Studebaker Theatre, December 21, 1900. The general plan of the opera is a birthday party which Mother Goose gives her son Jack, and all the familiar nursery people are invited. The music is catchy and rhythmic and full of originality and a great credit to its very able composer. The whole affair is charming.

**Hoyden, The** — Musical comedy, music by John L. Golden and Robert Hood Bowers, words by Cosino Hamilton, produced in New York, 1907.

**Idomeneus** — Opera in three acts with a ballet. Music by W. A. Mozart, text by the Abbé Varesco, first produced at Munich in 1781. In accordance with his promise given to Neptune, Idomeneus, King of Crete, is about to sacrifice his son when the water god appears and releases him from his unhappy promise. This opera is one of Mozart's earliest operas, and has never been received with any favor, though its melody should make it a favorite to any music lover.

**Ifegenia in Aulide** (Iphegenia in Aulis) — Italian opera, music by Scarlatti, produced in Rome, 1713.

**Incognita**

The libretto is taken from a French comedy, "La Soeur," by Tristan Bernard.

**Hubicka** (The Kiss) — Czechish opera in three acts by Smetana, produced at Prague in 1876.

**Hughes de Somerghem** — French grand opera in three acts, music by Gevaert, words by Prilleux, produced in Ghent, 1848.

**Hulda** — French opera in four acts, music by César Franck, words by Grandmougin, produced in Monte Carlo in 1894. The libretto is based upon a work of Björnson, the Norwegian writer.

**Hunyadi Laszeo** (Ladislaus Hunyady) — Hungarian grand opera in four acts; music by Franz Erkel, text by B. Egressi, produced at Buda Pest in 1844. Ladislaus II., King of Poland, the hero, was killed at the battle of Vana in 1444.

**Huron, Le** — Comic French opera in two acts. Music by Grétry and text by Marmontel, first produced at Paris, 1768. Text after Voltaire's "Ingenu." "Le Huron" is the beginning of Grétry's brilliant success in France.

**Husar, Der** — German comic opera, music by Ignaz Brüll, produced in Vienna, 1898. It was a decided success.

**Hydaspes** — Opera, music by Mancini, produced in London, 1710. This was one of the first operas performed in England wholly in Italian.

**I**

**Ilias, Die** — One of the two main divisions of August Bungert's hexology "Homerische Welt." "Die Ilias" comprises the two operas, "Achilles" and "Klytemnestra."

**Imeneo** — Italian opera by Handel with text by Zeno, produced at London in 1740.

**Improvisator, Der** (The Improvisor) — Opera in three acts. Music by Eugen d'Albert, text by G. Kastropp. First produced at Berlin, 1902. Time of story, about 1540; scene laid in Padua, Italy.

**Incognita** — Comic opera, music by Charles Lecocq, book by F. C. Burmand, lyrics by Harry Greenbank, first

**Incognita**

produced at the Lyric Theatre, London, October 6th, 1892. A royal love affair forms the basis of the plot.

**Indiana**—Comic opera in three acts, music by Audran, words by Farnie, produced at the Avenue Theater, London, October 11, 1886.

**Indra**—Opera in three acts. Music by Flotow, text by Putlitz, first produced at Vienna in 1852. Scene opens at Sofala, a town in East Africa. Here the Portuguese poet, Camoens, is doing guard duty and meets and loves a beautiful Indian slave girl named Indra. He deserts, and flees to Lisbon, she goes with him. At Lisbon Camoens is discovered and brought before the King, but Indra pleads for her lover's life. When the King learns that the prisoner is the author of the verses that have been charming all Portugal, he bows before the poet, frees him, and unites the lovers. At its first performance the opera was brilliantly staged, and it has been very well received since.

**Inez di Castro**—Opera, music by Bianchi, produced in Naples, 1791. The composer wrote this especially for the famous singer, Mrs. Billington.

**Ingo**—Grand opera in four acts, music by Philipp Rüfer, text by Martha Friedmann, first produced at Berlin in 1896. The text is based upon Freytag's novel by the same title. Time of story, 357; place, Thüringen, Germany.

**Ingrid**—Opera in two acts. Music by Karl Gramann, text by J. Kersten. The scene is laid in Norway. Ingrid, a supposed waif, is brought up in the home of Wandrup, a Norwegian peasant. She falls in love with a German tourist whom she rescues from an accident. But he loves Godila, Wandrup's daughter, and Ingrid unselfishly helps the lovers to marry. It is then discovered that the traveller is her brother and Wandrup is her father. Music is full of local color and well adapted to the text.

**Ingwilde**—Opera in three acts, music by Max Schillings, words by Ferdinand, Count Sporck, first produced at Karlsruhe, 1894. This is a tale of a bloody feud in Norway, in Viking days.

**Inkle and Yarico, or The Benevolent Maid**—English opera, music by Dr. Samuel Arnold, words by George Coleman, produced in London, 1787.

**Isabelle and Gertrude**

**Inquisitive Women, The**—Italian musical comedy in three acts, music by Ermanno Wolf-Ferrari, words by Lugana, translated into German by Teibler, produced in Munich, November 17, 1903. The action centers about a club formed by some honest Venetian citizens, from which their wives are excluded.

**Ione**—Italian opera in three acts, music by Petrella, words by Peruzzini, produced in Milan, January 21, 1858. Bulwer Lytton's novel, "The Last Days of Pompeii," gave the basis for the libretto. It is regarded by many as Petrella's masterpiece.

**Ipermestra** (Hypermnestra)—Tragic Italian opera by Giacomelli, with text by Métastase. Produced at Venice, 1724. Ipermestra, the only one of Danaos's daughters who failed to carry out her father's command to murder her husband on the wedding night, is a favored theme for operas of the Eighteenth Century. Métastase's most excellent text was generally preferred.

**Ippolito and Aricia**—Italian opera, music by Traetta, produced in Parma in 1759. The story is mythological. The opera was very successful and was revived at least once after the first productions.

**Irene**—German opera, music by Keiser, produced at Hamburg, 1697.

**Iris**—Opera in three acts, music by Pietro Mascagni, words by Luigi Illica, first produced in Rome, November 22, 1898. Iris, an innocent Japanese girl, is sacrificed to wicked men, but through all her trouble she remains pure, and at last becomes one with the flowers.

**Iron Chest, The**—English opera by Stephen Storace, text by G. Coleman, Jr., first produced at London, 1796.

**Irrlicht** (Will o' The Wisp)—Opera in one act. Music by Karl Gramann, text by Kwit Geucke. Scene is laid at light-house station in Normandy, and tells the tragic story of the young, beautiful daughter of a ship captain who has been abandoned by her French lover. Irrlicht is the name of the Frenchman's yacht.

**Isabelle and Gertrude; or, The Supposed Sylphs**—French comic opera in one act. Text by Favert. Both Blaise and Grétry used this text. Blaise's opera appeared at Paris in 1765; Grétry's at Geneva in 1767. Text

**Isabelle and Gertrude**

is after Voltaire's "L'Education des Filles."

**Isis**—French ballet opera in five acts, and a prologue, music by Lully, text by Quinault, produced in Paris, 1677. Subject is mythological, being the love of Jupiter for the nymph Io.

**Isle of Champagne, The**—Opera in three acts by W. W. Furst, Libretto by Charles A. Byrne and Louis Harrison. Place, Isle of Champagne, unmapped. Produced at Buffalo, 1892.

**Isle of Spice, The**—Musical extravaganza, music by Paul Schindler and Ben Jerome, words by Allen Lowe and George E. Stoddard, produced in New York, 1904.

**Ismalia**—Italian grand opera, music by Mercadante, words by Romani, produced in Milan in 1832.

**Isola Incantata** (The Enchanted Isle)—Italian opera, music by Bruni, was produced at Paris, in 1792. Subject identical with Shakespeare's "Midsummer Night's Dream."

**Isse**—Pastorale in three acts with a prologue. Music by Detouches, text by La Mothe, first produced at Versailles, 1697. In 1708 it was extended to five acts. This mythological medley was a great favorite with the French, and Louis XIV. highly complimented Detouches upon it.

**Jacquerie, La** (The Insurrection)—French grand opera in four acts, music by Joseph Mainzer, words by Langle and Alboize, produced in Paris, 1839. The subject is a peasant uprising in Northern France in 1358.

**Jadis et Aujourd'hui** (Yesterday and To-day)—French comic opera in one act; music by Kreutzer; words by Sewrin, produced at Paris in 1808.

**Jagd, Die** (The Chase)—German musical comedy in three acts. Music by Johann Adolph Hiller, text by C. F. Weisse, produced at Leipzig, 1771.

**Jagiello Wietki** (Jagiello the Great)—A Polish grand opera in three acts, by Joseph Elsner, produced at Warsaw in 1820. The hero, who mounted the throne in 1386, is the founder of the Lithuanian dynasty in Poland.

**Jardinier et Son Seigneur, Le**

**I'Italiana in Algeri** (The Italian Woman 'n Algiers)—Italian comic opera in two acts, music by Rossini, produced in Venice, in 1813.

**I'Italiana in Londra** (The Italian Woman in London)—Italian comic opera in two acts, music by Cimarosa, produced in Rome in 1779.

**Italian Monk, The**—English opera, music by Dr. Samuel Arnold, produced at London in 1797.

**It Happened in Nordland**—Musical extravaganza, music by Victor Herbert, words by MacDonough, first produced in New York in 1904.

**Ivanhoe**—An opera by Sir Arthur Sullivan, produced at the Royal English Opera in London, in 1891. It is founded upon Scott's novel, "Ivanhoe," and is of a more serious nature than Sullivan's other operas. In 1895 it was played with great success at the Royal Opera House, Berlin.

**Ivan Lusannino**—Russian opera, music by Cavo, words by Schaschowskoi, produced in St. Petersburg in 1799. Lusannino is a peasant who sacrifices his life to save the Czar.

**Iwein**—A German grand opera in three acts; music by A. Klughart, text by K. Niemann, produced at Neustrelitz in 1879. The hero is a knight of the middle ages.

**J**

**Jaguarita l'Indienne** (The Jaguarita Indian)—French comic opera in three acts, music by Halévy, words by Saint-Georges and Leuven, produced in Paris, 1855. Jaguarita is queen of a tribe of Indians, upon whom the Dutch are making war. She falls in love with one of the officers of the enemy and marries him.

**Jane Annie, or the Good Conduct Prize**—A comic opera, music by Ernest Ford, words by the novelists, J. M. Barrie and A. Conan Doyle, first produced at the Savoy Theatre, London, May 13, 1893. This is a story of a girls' seminary close to a university city.

**Jardinier et Son Seigneur, Le** (The Gardener and His Master)—French comic opera in one act; music by F.



**Jardinier et Son Seigneur, Le**

A. D. Philidor, text by Sedaine, produced at Paris in 1761. Text is based upon Fontaine's pretty fable, and the music forms one of Philidor's best operas.

**Jason**—A French grand opera in five acts; music by P. Colasse, libretto by J. B. Rousseau, produced at Paris in 1696. Jason is the Greek hero, son of Æson, who led the Argonauts in their expedition to recover the Golden Fleece.

**Jean de Nivelle**—French comic opera in three acts, music by Delibes, words by Goudinet and Gille, produced in Paris, 1880. The theme is historical, the scene being laid in France in the Fifteenth Century.

**Jean de Paris** (John of Paris, Dauphin of France)—French comic opera in two acts. Music by Boieldieu, text by Saint Just, first produced at Paris in 1812 and a year later at Berlin. Plot is a lively story of the Dauphin's traveling incognito to meet his fiancée, the Princess of Navarre, who is also disguised. They meet at an inn, where she recognizes him in spite of his dissemblance and they have a merry time. This opera was extremely popular. Schumann ranks it with "Figaro" and "The Barber of Seville," as the best three comic operas of the world. Recently the opera has reappeared.

**Jeanie Deans**—English opera in four acts, music by Hamish MacCunn, words by Joseph Bennett, produced in Edinburgh, 1894. The libretto is based upon a novel of Walter Scott's "Heart of Midlothian."

**Jeanne la Foile** (Jean, the Demented)—A French grand opera in five acts; music by A. L. Clapisson, libretto by Scribe, produced at Paris in 1848. Jean of Castile murders her husband, Philip I., through jealousy. The deed preys upon her mind till she loses her reason.

**Jeannot et Colin** (Jeannot and Colin)—French comic opera in three acts. Music by Nicolo Isouard, text by Etienne, produced at Paris, 1814. A favorite opera with the French, and produced at different periods throughout the Nineteenth Century.

**Jenny**—French comic opera in three acts. Music by M. Carafa, text by Saint-Georges, produced at Paris, 1829. Some of the songs were very popular for a while.

**Jockey, Le**

**Jenny Bell**—A French comic opera in three acts; music by Auber, text by Scribe, produced at Paris in 1855. Jenny Bell is an actress with whom the son of Lord Mortimer is madly in love.

**Jerusalem Delivree** (Jerusalem Delivered)—French opera in five acts, music by Persuis, words by Baour Lormain, produced in Paris, 1812.

**Jery and Bately**—German comic opera in one act, music by Kreutzer, words by Goethe, produced in Vienna, 1803.

**Jessonda**—German grand opera in three acts by Louis Spohr, text by Henry Gehe, first produced at Cassel in 1823. Place, Goa on the coast of Malabar; time, early in the Sixteenth Century. Jessonda, the young widow of the aged Rajah, is doomed by custom to be burned with her husband. She is rescued from this fate by the arrival of her early Portuguese lover, Tristan. Music of opera added much to Spohr's fame. This opera is still occasionally heard in Germany.

**Jeune Femme Colere, La** (The Young Shrew)—French comic opera in one act. Music by Boieldieu, text by Claparede, produced at St. Petersburg, 1805. Text is based upon Etienne's comedy by the same title. Music is excellent and in many respects equal to the composer's "Calife de Bagdad."

**Jeune Henri, Le** (The Young Henry)—Comic opera in two acts, music by Mehul, words by Bouilly, produced at Favart, 1797. The overture, a beautiful piece of descriptive music, has become famous.

**Joanita**—French grand opera in three acts, music by G. Duprez, words by E. Duprez, produced in Paris, 1852. This opera had been presented in Brussels in 1851, under the title, "l'Abime de la Maladetta."

**Joan of Arc**—English opera in three acts, music by Balfe, words by Bunn, produced in London, 1837. The composer sang the part of Theodore in the first performance of the opera.

**Jocelyn**—French opera in four acts; music by Benjamin Godard, words by A. Sylvestre and Vic. Capoul, produced at Brussels, 1888. This opera attained only moderate success.

**Jockey, Le** (The Jockey)—French musical comedy in one act; music by Solié, text by Hoffmann, produced at

**Jockei, Le**

Paris in 1796. This little opera appeared several times annually for a number of years.

**Jaconde**—French comic opera in three acts, music by Isouard, words by Etienne, produced in Paris, 1814, revived later in Germany.

**Johann von Lothringen** (John of Lorraine)—Opera in four acts; music by Victorin Joncières, words by Gallet and Blau. First produced at Paris in 1885. A story of the Rhine country in the Twelfth Century.

**Jolie Persane, La** (The Beautiful Persian)—An opera in three acts, music by Lecocq, words by Leterrier and Vanloo, first produced in Paris, October 28, 1879.

**Jolanthe**—Lyric opera, music by Tschaikowsky, libretto by his brother Modiste, produced in Russia in 1893. It appeared in Bremen in 1907. Text is based on a story by Henrik Hertz entitled "King Rene's Daughter." This daughter flees from the realities of life and revels in moonshine romance. The music is dreamy and enchanting.

**Jolie Fille de Perth, La** (The Fair Maid of Perth)—French comic opera in three acts. Music by Bizet, words by Saint-Georges and J. Adenis, produced at Paris, 1867. Scott's novel by this title is well known.

**Joseph in Egypt**—French opera in three acts, music by Mèhul, words by Alexander Duval, produced in Paris, 1807. The text follows the Bible story fairly accurately. The opera has disappeared from the French stage but is still sung in Germany.

**Josephine Sold by Her Sisters**—French comic opera in three acts, music by Victor Roger, words by Ferrier and Carré, English adaptation of the libretto by William von Sachs, first English production in New York, 1886. It had been previously sung in Paris.

**Journée aux Aventures, La** (The Adventurous Journey)—French comic opera in three acts, music by Mèhul, words by Chapelle and Mezieres, produced in Paris, November 16, 1816. It remained upon the stage for some time but is now no longer sung.

**Jovial Crew, The**—English opera, music by Arne, words by William Bates, produced in London, 1760.

**Judgment of Paris, The**—English

**Justinus**

opera, music by Arne, words from a masque by Congreve, produced in London, 1740.

**Judith**—Russian grand opera in five acts, music and words by Serov, produced in St. Petersburg, 1863. The story is a Biblical one. Judith murdered Holofernes and freed her native city of Bethulia. "Judith" is still in the repertory of Russian opera and fairly popular. It was Serov's first work for the stage.

**Jugement de Dieu, Le** (The Judgment of God)—French opera in four acts, music by August Morel, words by Carcassone, produced in Marseilles, 1860.

**Jugement de Midas, Le** (The Judgment of Midas)—French opera in three acts, music by Grétry, words by d'Hele, produced in Paris, 1778.

**Jugend Peter des Grossen, Die** (The Youth of Peter the Great)—German operetta in two acts, music by Weigl, words by Treitschke, produced in Vienna, 1814.

**Juif Errant, Le** (The Wandering Jew)—French opera in five acts; music by Halévy, text by Saint-Georges and Scribe, produced at Paris in 1852. Text is based on Eugene Sue's novel by the same title.

**Julie**—French operetta; music by Dezède, text by Monvel, produced at Paris in 1772. "Julie" appears in both German and French texts with the title "The Flowerpot."

**Julius Cæsar**—Italian opera by Handel, first produced at London, 1723. Subject is the great Roman.

**Jungfrau von Orleans, Die** (The Maid of Orleans)—Opera by Reznicek, produced in Prague, 1887. While the story is of French origin, the opera is distinctly Czechish.

**Junker Heinz** (Sir Henry)—Opera in three acts. Music by Karl von Perfall, text by Franz Grandour. First produced at Munich. Time, early part of the Eleventh Century; place, Swabia. Story is based upon Hertz's pretty poem, "Henry of Swabia." Libretto and music both excellent and popular in Germany at present time.

**Justinus**—Italian opera by Handel, produced at London in 1736. The hero was probably Justinian the Great, Byzantine emperor in the Sixth Century. The chief event of his reign was the publication of the Justinian code.

# K

**Kain and Abel**—German opera in three acts, music by J. P. Förtsch, text by Postel, produced at Hamburg in 1689. The story is the Bible story of the fratricide with some additions.

**Kais**—English opera, music by Reeve and Braham, produced in London, 1808.

**Kalasch ni Koff** (The Merchant of Moscow)—Russian opera in three acts, music by Rubinstein, words by Kulikoff, produced in St. Petersburg, 1880. The libretto is adapted from "Lermontoff." The scene is laid in the time of Ivan the Terrible.

**Kammenoi Gost** (The Stone Guest)—Russian opera in three acts. Music by Dargomyski, text after that by A. Puschkin, produced at St. Petersburg, 1872. Text is the well known story of Don Juan. The instrumentation, unfinished at the death of the composer, was added by Rimsky-Korsakov. It has never been popular, although its music has had a marked influence on Russian composition.

**Kanonikus von Mailand, Der** (The Canon of Milan)—An operetta with music and text by E. J. A. Hoffmann, produced at Warsaw in 1805. Text is adapted from a story by Alexander Duval.

**Kara Mustapha**—German opera in two parts of three acts each. Music by Johann W. Franck, text by L. von Bostel, produced at Hamburg, 1686. Part first depicts Kara Mustapha, a grand vizier, successful in his attempt to storm the imperial city of Vienna; part second describes the city's joy at his failure to hold the same.

**Kaschtschei der Unsterbliche** (Kaschtschei, the Immortal)—Russian opera, music and text by Rimsky-Korsakov, first produced at St. Petersburg in 1905. The enthusiasm at this performance is indescribable. Flowers and wreaths were showered upon the stage, addresses were delivered before the raised curtain until the police, stirred by too many words of "Freedom and Justice" closed the celebration.

**Kassya**—French opera in five acts. Music by Delibes. Produced in Paris,

1893. The opera was completed after the composer's death by Guirand.

**Katakomben, Die** (The Catacombs)—German opera in three acts. Music by Ferdinand Hiller, words by Moritz Hartmann, produced in Wiesbaden, 1862. A Greek slave, Lucius, is the head of a body of Christians, who hold their meetings in the Catacombs. The jealousy of his mistress, whose love he does not return, causes her to betray them to the Romans.

**Katharina, Sainte-Catherine d'Alexandrie**—Dramatic legend in three tableaux, music by Edgar Tinel, words by Leo Van Humstede, translated into French by Florimond Van Duyse, and first presented at the Theatre Royal de La Monnaie in Brussels, February 27, 1909. The work is founded upon incidents in the life of St. Katharine, who lived in Alexandria in the beginning of the Fourth Century.

**Käthchen von Heilbronn, Das** (Kathrine of Heilbronn, or The Magic of Love)—German opera in four acts, music by Karl Reinthaler, libretto by Heinrich Bulthaupt. First produced at the opening of the Opera House at Frankfurt A/M, December 7, 1881. The theme is a romantic love story of the age of chivalry.

**Keolanthé**—English opera, music by Balfe, words by Fitzball, first produced in London, 1840, and in Vienna, 1853.

**Kerim**—French light opera in three acts, music by Alfred Bruneau, words by Milliet and Lavedau, produced in Paris, 1887. The story is an eastern one. Before the Emir can win the hand of his beloved, he is compelled to find some genuine tears. "Kerim" was the composer's first opera.

**Khovantschina**—Russian national music drama in five acts, music by Moussorgsky, finished in 1880 but not performed till later. The instrumentation of the opera was left to Rimsky-Korsakov. The opera is intensely national, the scene being laid in the time of Peter the Great. Some religious music is also introduced into "Khovantschina."



**King Arthur**

**King Arthur**—English opera, music by Henry Purcell, words by Dryden, the English poet, produced in London, 1691. The music was revised by Arne in 1770. The theme of the opera is King Arthur and the Knights of the Round Table. It is the composer's finest work.

**King Dodo**—Comic opera in three acts, music by Gustave Luders, words by Pixley, produced in Chicago, 1901.

**Kirke (Circe)**—Musical drama in three acts. Music and libretto by August Bungert, first produced in Dresden in 1898. Kirke is the first part of Bungert's "Odyssey" and is based upon the well known mythological story of Ulysses and Circe.

**Kirmess, Die (The Kermess)**—German operetta, music by Abt Vogler, text by Patrat, produced at Paris in 1783.

**Knight of Snowden, The**—English opera, music by Sir Henry Bishop, produced in London, 1811. The story is taken from Scott's "Lady of the Lake."

**Kobold, Der (The Goblin)**—A fairy opera in three acts. Music and text by Siegfried Wagner, produced at Hamburg in 1904. The text is rather loosely connected. Because he is the son of the great Richard Wagner, Siegfried has much to live up to. German audiences are very cordial to him though there is some doubt as to whether his music will live.

**König Drosselbart**—A fairy opera in three acts, music by Gustav Kulenkampff, text by Axel Delmar. First performed at Berlin in 1889. König Drosselbart is the name a young princess scornfully gives her royal suitor as she rejects him; but she regrets it and he forgives her and they live happily ever afterward.

**Königin Mariette (Queen Marietta)**—German comic opera in three acts, music by Ignaz Brüll, words by Tell and Genée, produced in Munich, June 16, 1883.

**Königin von Saba (The Queen of Sheba)**—German grand opera in four acts, music by Karl Goldmark, words by Mosenthal, produced in Vienna, March 10, 1875. It is a Biblical subject. Other characters be-

**Kyffhäuserberg, Der**

side the Queen are Solomon, Assad, and Sulamith. It is Goldmark's first opera.

**König Manfred (King Manfred)**—German grand opera in five acts. Music by Karl Reinecke, libretto by F. Roerber, produced at Wiesbaden, 1867. The hero is one of the last of the Hohenstaufen kings; he ruled over Sicily and Naples, was excommunicated by the Pope, and fell in battle in 1266.

**König, und der Kohler, Der (The King and the Charcoal Man)**—Comic opera, music by Dvořák, the Bohemian composer, produced in Prague, 1874.

**Korrigane, La**—A French ballet in two acts, music and text by C. M. Widor, first produced at Paris in 1880, and has ever since enjoyed a very successful run.

**Kosiki**—French operetta, music by Lecoq, words by Busnachliveat, produced at Paris, 1876.

**Kostchei, the Immortal**—Russian opera, music by Rimsky-Korsakov, produced in St. Petersburg, 1902. The subject of the opera is a Russian legend.

**Kreuzfahrer, Der (The Crusader)**—German opera in three acts. Music by L. Spohr, text by his wife, Marianna Spohr, produced at Cassel, 1845.

**Kriegsgefangene, Die (The Prisoner of War)**—Opera in two acts, music by Karl Goldmark, words by Emil Schlicht, first produced in Vienna, 1899. The scene is laid at Troy toward the close of the Trojan war.

**Kunihild**—German opera in three acts, music by Cyrill Kistler, produced in Sondershausen, 1884. The theme is the legend of Kynast in the Riesengebirge.

**Kuss, Der (The Kiss)**—Opera in two acts by Smetana. Libretto by Krasnohorska. Place, the Bohemian mountains near the frontier. Time, the Nineteenth Century. First produced at Prague in 1876.

**Kyffhäuserberg, Der**—German opera, music by Marschner, produced at Pressburg, 1817. The libretto is a one-act play written by Kotzebue, the German dramatist.

# L

**Labyrinth, Das** (The Labyrinth) — German opera or song-play in one act, music by Peter von Winter, words by Schikaneder, produced in Vienna, 1794. It was written as a continuation to Mozart's "Magic Flute."

**Lac des Fées, Le** (The Fairy Lake) — French grand opera in five acts, music by Auber, words by Melesville and Scribe, produced in Paris, 1839.

**Lady of the Manor, The** — English comic opera, music by James Hook, produced in London, 1778.

**Lady Teazle** — Comic opera, music by A. Baldwin Sloane, words by John Kendrick Bangs and Roger Penfield, produced in New York, 1905. This is a musical version of Sheridan's famous play "The School for Scandal."

**L'Agnese** — Italian opera by Paër, produced in Parma, 1810. The heroine is St. Agnes, who was beheaded in 303, because she scorned the love of Symphonius.

**Lago delle Fate, Il** (The Lake of Faries) — Opera in four acts, music by Augier, libretto derived from that written by Scribe for Auber's "Le Lac des Fées," first produced at Milan in 1878.

**L'Ajo Nell Imbarazzo** (The Preceptor in a Perplexity) — Italian comic opera. Music by Donizetti, produced at Rome in 1824. This same opera appears under the title "Don Gregario."

**Lalla Rookh** — French comic opera in two acts, music by Félicien David, words by Lucas and Carré, produced in Paris, 1862. The libretto is based upon Thomas Moore's poem.

**L'Altaque du Moulin** — French opera, music by Alfred Bruneau, produced in 1893. The scene is laid during the Franco-Prussian war.

**L'Amante Astuto** (The Astute Lover) — Opera by García, produced at New York in 1826. The composer, himself a great singer, took part in the production. His operas were all successful, but have since been quite forgotten.

**L'Amant et le Mari** (The Lover and The Husband) — French comic

opera in two acts, music by Fétis, words by Etienne and Roger, first produced in Paris, 1820.

**L'Amant Jaloux** (The Jealous Lover) — French opera, music by Grétry, words by d'Hele, produced in Versailles, November 20, 1778. It retained its place on the stage a long time.

**L'Amant Statue** (The Statue Lover) — French comic opera in one act. Music by Dalayrac; text by Desfontaines, appeared at Paris, 1785. A lover imagines himself to appear before his mistress as an animated statue, and an amusing dialogue follows. Music is dainty and bright.

**L'Ambassadrice** (The Ambassadress) — French comic opera in three acts, music by Auber, words by Scribe and St. Georges, first produced in 1836.

**L'Amitié au Village** (Friendship in the Village) — French comic opera, music by Philidor, words by Desforges, produced in Paris, 1785.

**L'Amor Contadino** (Love in the Country) — Italian comic opera, music by Lampugnani, produced at Lodi in 1766.

**L'Amor Marinnaro** (A Seaman's Love) — German opera, music by Weigl, produced in Vienna, 1797.

**L'Amour et Psyche** (Cupid and Psyche) — French opera in one act by August Pilati, produced at Paris in 1856. Cupid forms the subject of countless European operas.

**L'Amour Romanesque** (The Romantic Love) — A. one-act comic opera, music by Wölfl, text by d'Arm and Charlemagne. Produced at Paris in 1804.

**Landfriede, Der** (The Public Peace) — German romantic opera in three acts, music by Ignaz Brüll, words by Mosenthal, produced in Vienna, October 4, 1877. The libretto is adapted from Bauernfeld's comedy by the same name which is followed very closely. The peace was one proclaimed by Emperor Maximilian in the middle of the Sixteenth Century.

**Landgraf Ludwig's Brautfahrt** (Count Ludwig's Wedding Journey)

**Landgraf Ludwig's Brautfahrt**

—German grand opera in five acts, music by Eduard Lassen, words by Pasque, produced in Weimar, 1857. The hero is Ludwig IV. of Thuringia, the husband of St. Elizabeth.

**Langue Musicale, La** (The Language of Music) — French comic opera in one act, music by Halévy, words by Gabriel and Moreau, produced in Paris, 1830.

**L'An Mil** (The Year One Thousand) — French comic opera in one act. Music by Albert Grisar, text by Paul Foucher and Melesville, produced at Paris in 1837. Libretto is based on a revolt of some serfs. Both music and text are poor.

**Lanterne Magique, La** (The Magic Lantern) — French comic opera in one act. Music by Francesco Bianchi. Produced at Paris early in the Eighteenth Century. Though the music was pleasing it did not last long.

**Laodicea et Berenice** — Italian opera, music by Scarlatti, produced in Naples, 1701. Laodicea was the wife of Antiochus II. of Syria, put aside that he might marry Berenice.

**L'Apparition** (The Apparition) — French opera in two acts, music by Benoist, words by Germain Delavigne, first produced in Paris, 1848.

**L'Arbore di Diana** (The Tree of Diana) — Italian opera, music by Martin y Solar, words by da Ponte, produced in Vienna, 1785.

**L'Arbre Enchanté** (The Enchanted Tree) — Comic opera in one act, music by Gluck, first produced in Vienna, 1759. The plot is taken from a vaudeville by Vade called "Poirier"

**L'Arcadia in Brenta** — Italian comic opera, music by Galuppi, words by Goldoni, produced in Venice, 1749. It was the first of Galuppi's comic operas and was very successful.

**L'Artisan** (The Artisan) — French comic opera in one act. Music by Halévy, text by Saint-Georges and Simonnin, produced at Paris, 1827. L'Artisan marks Halévy's debut as a comic opera composer and was a great success.

**L'Aspirant de Marine** (The Midshipman) — French comic opera in two acts. Music by Theodore Labarre, text by Rochefort and Decomberousse, produced at Paris, 1834. The music of this opera won Labarre great distinction.

**L'Assedio di Firenze** (The Siege

**L'Eclair**

of Florence) — Italian opera, music by Bottesini, words by Manetta and Corghi, produced in Paris, 1856. The libretto is adapted from Guerrazzi's novel by the same name.

**L'Assedio di Leyda** (The Siege of Leyden) — Italian opera, music by Petrella, produced in Milan, 1856. The title gives the subject of the opera; its heroine is Elnava.

**Lasthenus** — French opera in one act, music by Hérold, words by Chaillon, produced in Paris, 1823. The plot is taken from "Voyages d'Antenor en Grece," by Lantier.

**L'Astuzie Femminili** (Women's Deceit) — Italian opera, music by Cimarosa, words by Métastase, produced in Naples, 1793.

**L'Auberge de Bagneres** (The Tavern of Bagneres) — French comic opera in three acts, music by C. S. Catel, words by Jalabert, produced in Paris, 1807.

**L'Avaro** (The Miser) — Italian opera, music by C. Brizzi, text by Romania, produced at Bologna in 1877.

**L'Aventure de Palmyre** (The Blind Man from Palmyra) — French comic opera by Rudolphe, libretto by Desfontaines, produced at Paris in 1767. The blind man of Palmyra recovers his sight and immediately recognizes his sweetheart among all the other girls.

**Law of Java, The** — English opera, music by Sir Henry Bishop, presented in London, 1822.

**Lazarus** (The Resurrection) — Religious opera. Music by J. H. Rolle, text by A. H. Niemeyer, produced at Leipzig, 1777.

**Lazzarone, Le; ou, Le Bienvenu en Dormant** — French opera in two acts, music by Halévy, words by St. Georges, produced in Paris, 1844.

**L'Eau Merveilleuse** (The Miraculous Water) — A French operetta; music by Grisi, text by Sauvage; produced at Paris in 1839. The text is very similar to that of "Der Dorfbarbier."

**L'Ebreo** — Melodramatic Italian opera by Apolloni, words by Boni, produced in Venice, Naples and Milan in 1855.

**L'Eclair** (The Lightning) — Comic opera in three acts, music by Halévy, text by Planard and Saint Georges, first produced at Paris, 1835. Place near Boston, Mass.; time, 1790. Most



**L'Eclair**

familiar number in this opera is "Call Me Thine Own." L'Eclair added greatly to Halévy's success.

**L'École de la Junesse; ou, Le Barnevelt Français** (The School of Youth; or, The French Barnevelt) — French opera, music by Duni, words by Anseume, produced in Paris, 1765. The plot is taken from Thompson's tragedy, "Barnevelt; or, The Merchant of London." This is one of the first French operas in which the dialogue is spoken and intermixed with songs.

**L'Écossais de Chatou** (The Scotchman of Chatou) — A French operetta in one act; music by Delibes, text by Gille and Jaime, produced at Paris in 1869. A Scotchman builds a beautiful little palace in Chatou and welcomes all strangers to come and be his guests, but when no one makes use of his hospitality, he investigates and finds that his servants have ordered all visitors away in order that they may live in idleness.

**Ledia** — Opera, music by Zubiaurre, words by Cardenas, first produced in Madrid, 1877.

**L'Education Manquée** (An Education Wanting) — French operetta, music by Chabrier, produced May 1, 1879.

**Leheman** (A Tour of Neustadt) — French comic opera in three acts. Music by Dalayrac, text by Marsollier, produced at Paris, 1801.

**Leila** — Czechish grand opera in four acts. Music by Karl Bendl, text by Elise Krasnohorski, produced at Prague in 1868.

**L'Enfant Prodigue** (The Prodigal Son) — French opera in five acts, music by Auber, words by Scribe, produced in Paris, 1850. The Bible story of the Prodigal Son has been greatly elaborated. The Oriental setting presents opportunities for much that is beautiful in music and stage settings.

**L'Enfant Roi** (The Child as King) — Lyric comedy in five acts, music by Alfred Bruneau, text written by Emile Zola, shortly before his death; produced first at Paris in 1905. Scene is laid in Paris in the present time. The baker suspects his wife of having a youthful lover. This young man turns out to be the woman's illegitimate son. Jealous of her love for this boy he sends the youth away, but the

**Lequel**

mother leaves too. Her husband grieves so for her that she returns to him. When the young man wishes to leave for America the baker's heart softens toward him, and he adopts him as his son. This opera scored a greater success than "Messidor." Both libretto and music are a credit to their authors. Interest in the play increases with each act.

**Léocadie** — French comic opera in three acts; music by Auber, text by Scribe and Melesville, produced at Paris in 1824. Léocadie is a young girl who brings up her illegitimate child with great tenderness and care. Her betrayer becomes her lover and marries her.

**Leonce** (The Adopted Son) — French musical comedy in two acts. Music by Niccolò Isouard, text by Marsollier, produced at Paris, 1805. Libretto is one of Marsollier's best efforts, and many songs of the opera were popular for years.

**Leonidas; ou, Les Spartiates** (Leonidas; or, The Spartans) — Opera in three acts, music by Persuis and Gresnick, words by Pixerecourt, produced in Paris, 1799.

**Leonora** — Opera, music by William H. Fry, words by Joseph R. Fry, first produced in Philadelphia, 1845. This is the first American opera worthy of the name.

**Léonore; ou, L'Amour Conjugal** (Elenore; or, Conjugal Love) — Musical drama in two acts; music by Gaveaux, text by Bouilly, produced at Paris in 1798. A historical incident furnishes the basis for the text. In order to save her husband, Elenore, a French noblewoman, disguises herself and gains entrance to her husband's prison.

**L'Épreuve Villageoise** (The Village Trial) — French comic opera in three acts. Music by Grétry; text by Desforges, produced at Paris, 1784. The plot is very slight, taking on the character of a vaudeville performance. The music is excellently suited to the text and a credit to the composer.

**Lequel** (Which One) — French comic opera in one act; music by Aimé Leborne, text by Ancelot and Dupont, produced at Paris in 1838. A rich man tries the experiment of having his son and a strange boy brought up together without their knowing which is which. The experiment proves the

## Lequel

son to be the weaker character of the two.

**Lerment; ou, les Faux Monneyeurs, Le** (The Oath of the Counterfeiters) — French grand opera in three acts, music by Auber, words by Scribe and Mazeres, produced in Paris, 1832.

**L'Errore Amoroso** (A Loving Blunder) — Italian opera, music by Jomelli, produced in Naples, 1737. The opera was first given under the name of Valentino.

**L'Esclave** (The Slave) — French grand opera in four acts, music by Membree, words by Froussier and Got; produced in Paris, 1874.

**L'Esclave du Camoens** (Camoens' Slave) — A French comic opera in one act. Music by Flotow, text by Saint Georges, produced at Paris, 1843. Historically, Camoens, the famous Portuguese poet, had a faithful slave. In the opera the servant becomes a female slave whom the poet loves and marries.

**Lestocq** (Love and the Intrigue) — French comic opera in four acts. Music by Auber, text by Scribe, produced at Paris, 1834. Story is historic. Lestocq, the French physician, formerly a favorite of the Czar, organizes a conspiracy which places Elizabeth, daughter of Peter the Great, upon the Russian throne. Lestocq is perhaps Auber's poorest effort; the music lacks character.

**L'Esuli di Roma** — Italian opera, music by Donizetti, words by Gilar-doni, presented at Naples, 1829.

**L'Étoile** (The Star) — French operetta, music by Chabrier, words by Leterrier and Vanloo, produced in Paris, Nov. 28, 1877.

**L'Étoile de Seville** (The Star of Seville) — French grand opera, music by Balfe, words by Lucas, produced in Paris, 1845. The libretto is adapted from a play of de Vega's.

**L'Étoile du Nord** — Opera in three acts, music by Meyerbeer, words by Scribe, first presented Feb. 16, 1854, at the Opera Comique, in Paris. The same in Italian was given at Covent Garden, London, July 19, 1855, under the title "La Stella del Nord." It has been produced in English as "The Star of the North." The opera opens in Finland and presents Czar Peter the Great disguised as a shipwright. Peter falls in love with Catharine, a cantiniere and they are

## Lia

betrothed. Her brother, George, has just married, and, to save him from conscription, Catharine disguises herself and goes to the war. There she sees Peter making love to another girl, and is so overcome that she disobeys orders and is about to be shot. She escapes, but goes mad with her grief. At length Peter finds her, restores her to reason by playing upon his flute, and makes her his bride.

**L'Étranger** — French opera in two acts, music and words by Vincent d'Indy, produced in Brussels, Jan. 7, 1903.

**Lettre de Change, La** (The Bill of Exchange) — A French comic opera in one act; music by Bochsá, text by Planard; produced at Paris in 1815. The opera is no longer sung.

**L'Heritier de Paimpol** (The Heir of Paimpol) — French comic opera in three acts. Music by Christian Bochsá, words by Sewrin, produced at Paris, 1814.

**L'Heure Espagnole** (The Muleteer's Hour) — Comic opera in one act by Ravel. Libretto by Franc-Nohain. Place, Spain. Time, the Nineteenth Century. First produced in Paris in 1909.

**L'Homme Sans Facons** (The Informal Gentleman) — French comic opera in three acts; music by R. Kreutzer, text by Sewrin; produced at Paris in 1812. The opera has long since been forgotten.

**L'Hôtellerie Portugaise** (The Portuguese Inn) — French comic opera in one act, music by Cherubini, words by Aignan, first produced in Paris, 1798.

**L'Huitre et les Plaideurs** (The Oyster and the Litigants) — French comic opera in one act. Music by Philidor, text by Sedaine, produced at Paris in 1759. Two people quarrel over an oyster, the first claims it because he saw it first, the second because he picked it up. The high court settles the dispute by giving each one-half of the shell and himself the oyster. It is a comic satire on the great amount of legal process that is wasted over trivial cases. Also known as "Le Tribunal de la Châcane."

**Lia** — Italian opera, music by Francesco Schira, words by Marcello, produced in Venice during the carnival of 1776. Some regard it as rivaling "La Salvaggia," his best opera.

**Liberty Hall**

**Liberty Hall**—English opera, music and words by Charles Dibdin, produced in London, 1785. It contains the seaman's song "Jack Ratlin," still popular today.

**Libussa**—German romantic opera in three acts, music by Conradin Kreutzer, words by Bernard, produced in Vienna, Dec. 4, 1822.

**Libussa**—Czechish opera in three acts, music by Smetana, words by Wenzig, produced in Prague, 1881.

**Lichtenstein**—German romantic opera in five acts, music by Lindpaintner, words by Dingelstedt, produced in Stuttgart, 1846. The libretto is based upon Hauff's novel by the same name.

**Liden Kirsten** (Little Christie)—Danish romantic opera in three acts, music by Johann P. E. Hartmann, text by Andersen, produced with success at Copenhagen in 1846.

**L'Idol Cinese** (The Chinese Idol)—Italian comic opera, music by Paesello, produced in Naples, 1767.

**Liebeskampf Der** (Love's Battle)—Opera in two acts, music and text by Meyer-Helmund. First produced at Dresden, 1892. Story of a Corsican sailor who returns after years of absence to find his wife married to another. One of the prettiest songs is a charming love duet "Die Sonne neigt sich" (The Sun is Setting).

**Liebestrank Der** (The Love Potion) (L'Elisir d'Amore)—Comic opera in two acts, music by Donizetti, text by Romani, translated into German by J. C. Grünbaum. First produced at Milan, 1832. Scene, Italian village at the beginning of 1800. Story same as Auber's "Philtre."

**Liebesverbot Das** (Love's Prohibition)—German comic opera, music and words by Richard Wagner, produced in Magdeburg, 1836. The libretto is a free adaptation of Shakespeare's "Measure for Measure." The opera was first given under the title "Die Novize von Palermo," (The Novice of Palermo).

**Life for the Czar** (Zarskaja Skisu)—Russian grand opera in five acts, music by Glinka, text by Jonkowski, first produced at St. Petersburg in 1836. The hero of the story is Ivan Sussanina, a peasant, who forfeits his life to the Poles, whom he has deceived, in order to save the Czar. This opera marks the birth of national opera

**L'Incoronazione di Poppea**

in Russia, with it and its successor, Glinka justly earned the title, "Father of Russian Music." The text is romantic and full of national color and the music is decidedly Russian, built upon national motifs. The success of this first national opera was immediate and overwhelming. The Czar was present at its first production and sent Glinka a valuable ring as a token of his pleasure. Though such a great favorite in Russia this opera is little known away from its native soil.

**Light of Asia, The**—Grand opera by Isodore de Lara, produced at Covent Garden, London, June 11, 1892. The libretto is founded upon Edwin Arnold's poem by the same name.

**L'Île Sonnante** (The Resounding Isle)—French comic opera in three acts, music by Monsigny, words by Celler, produced in Paris, 1768.

**Lili-Tsee**—Opera in one act, music by Franz Curti, words by Wolfgang Kirchbach, first produced at Mannheim, in 1896. The story is a Japanese fairy tale in which a hand-mirror, an unknown object to the people in this simple Japanese village, causes many amusing incidents.

**Lily of Leoville**—Comic opera in three acts, music by Ivan Caryll, words by Felix Remo and Alfred Murray, lyrics by Clement Scott, presented for the first time in London, at the Comedy Theatre, May 10, 1886.

**L'Impresario in Augustie** (The Director in a Predicament)—Italian comic opera, music by Cimarosa, produced at Naples in 1795. A popular opera in Italy and in France.

**Lina**—Italian opera, music by Pedrotti, words by Marcello, produced in Verona, 1840. It was Pedrotti's first opera. To its success was due his appointment in Amsterdam as conductor of the Italian opera there.

**L'Inconnue Persécutée** (The Stranger Persecuted)—Opera in three acts, music by Pasquale Anfossi, words by Rosoy, produced in Rome, 1773. A French adaptation by Rochefort was presented in Paris, 1781.

**L'Incoronazione di Poppea** (The Coronation of Poppea)—Italian opera, music by Monteverde, produced in Venice, 1642. This is the last great work of the composer and the only one of his operas, except *Orfeo*, which has been preserved.



**L'Infante di Zamora**

**L'Infante di Zamora** (The Prince of Zamora)—French comic opera in three acts, music by Paesiello, text by Framery, produced in Paris in 1789. The text is based upon Paesiello's "Frascatana." The music is charming and was a great favorite in Paris.

**L'Inganno Felice, or L'Inganno Fortunato** (The Fortunate Blunder)—Comic opera in one act, music by Rossini, produced in Venice during the carnival of 1812. This was one of Rossini's first operas and at once became very popular.

**L'Intrigue aux Fenêtres** (A Widow's Intrigue)—A French comic opera in one act, music by Niccolò Isouard, text by Bouilly and Dupaty, produced at Paris, in 1805.

**Lionel and Clarissa**—English opera, music by Dibdin, words by Bickersstaff, produced in London, 1768. The music was partly original and the remainder taken from other composers.

**L'Irato, ou, L'Emporté**—Comic opera in one act, music by Méhul, words by Marsollier, produced in Paris, 1801.

**Lisbeth**—French operetta in three acts; music by Grétry, text by Favieres, produced at Paris in 1797.

**List Gegen List** (Cunning Against Cunning)—German operetta, music by L. von Beeke, text by G. Spaur, produced at Vienna in 1785. The opera was also called "The Bell Has Told Twelve."

**Little Corporal, The**—Opera in three acts by Englander. Libretto by Harry B. Smith. Place, France and Egypt. Time, 1798-1799. First produced at Rochester, N. Y., in 1898.

**Lituani, I** (The Lithuanians)—Italian opera in three acts, music by Ponchielli, words by Ghislanzoni, produced in Milan, 1874. The libretto is founded upon a poem by Mickiewicz.

**Lobetanz** (Dance of Praise)—Opera in three acts, music by Ludwig Thuille, words by Otto Julius Bierbaum. A poet-musician restores the princess to health by his music, they fall in love and the poet is sentenced to death as a magician. Again the princess pines away, the musician restores her, and in his happiness the king consents to their union.

**Locataire, Le** (The Lodger)—French comic opera in one act, music by Gaveaux, text by Sewrin, produced at Paris in 1800. This opera is full

**L'Olimpiade**

of comedy, and the different airs are very musical and were great favorites with French opera singers.

**Lock and Key**—English opera, music by William Shield, words by Prince Hoare, produced in London, 1796.

**Lodoiska**—French opera in three acts, music by Cherubini, words by Fillete-Loreaux, produced in Paris, July 18, 1791. The opera was given with great success.

**Lodoiska; ou, Les Tartares** (Lodoiska; or, The Tartars)—French opera in three acts, music by Rudolphe Kreutzer, words by Dejaure, produced in Paris, August 1, 1791. The overture to the opera and the Tartars' March were for a long time great favorites.

**L'Oeil Crève**—Opera in two acts, music and words by Hervé, first produced in Paris, 1867. This was presented in London, in 1872. An English version called "Hit or Miss" was given in London, 1868, another in 1872, and still another termed "Shooting Stars," in 1877.

**L'Officier Enlevé**—French comic opera in one act, music by C. S. Catel, text by Duval, produced at Paris, 1819.

**L'Officier et le Paysan** (The Officer and the Peasant)—French comic opera in one act, music by C. F. Kreube, text by A. Dartois, produced at Paris in 1824.

**L'Offrande à la Liberté** (Offering to Liberty)—French revolutionary opera, music by Gossec, produced in Paris, 1792. The air of the Marseillaise with slight changes in the music was introduced into the opera with great effect.

**L'Oie du Caire** (The Goose of Cairo)—A combination by Victor Wilder of two unfinished operas of Mozart, "L'Ocadél Cairo" (The Goose of Cairo), and "Lo Sposo Deluso" (The Deluded Husband). It was produced in France and England in 1867. The story turns upon an enormous goose, inside of which a lover is introduced into his mistress' garden.

**L'Olimpiade**—Italian opera, music by Pergolesi, words by Métastase, produced in Rome, 1735. This libretto has been oftener used by composers than any other one of this writer's. The opera was very coldly received and its lack of success is said to have hastened Pergolesi's death.

**L'Olimpiade**

**L'Olimpiade**—Italian opera, music by Sarti, words by Métastase, produced in Florence, 1755. The libretto is Métastase's most popular one.

**Lombardi Alla Prima Crociata, I** (The Lombards in the First Crusade)—Italian opera in four acts, music by Verdi, text by Solera after Grossi's poem, produced at Milan, 1843. The libretto is fervently religious, almost tempestuous, while the music, equally strong, is sweet and charming. This opera appeared at Paris in 1847 in a somewhat changed form, in French, under the title "Jerusalem."

**L'Ombre**—Comic opera, music by Flotow, words by St. Georges, first produced in Paris, 1870. An English version by Gilbert & Beckett, entitled "The Phantom," was presented in London, 1878. The opera scored a great success in all the capitals of Europe.

**L'Oncle Valet**—French comic opera in one act, music by D. D. Maria, text by A. Duval, produced at Paris in 1798.

**L'Opera Comique**—A French vaudeville opera in one act, music by Della Maria, text by Dupaty and Segur, produced at Paris in 1798.

**Lord of the Manor**—English opera, music by William Jackson, words by General Burgoyne, produced in London, 1780.

**Lorelei. Die** (The Loreley)—German opera in four acts, music by Max Bruch, words by Geibel, the German poet, produced in Mannheim, 1863. It is based on the famous Rhine Legend of the same name.

**L'Orfanella di Ginevra** (Orfanella of Geneva)—Italian opera in two acts, music by Luigi Ricci, words by Ferretti, produced in Naples, 1829. It was a success at the time.

**L'Oriflamme**—French opera in one act, music by Méhul, Paër, Berton, and Kreutzer, words by Etienne and Baour-Lormain, produced in Paris, Jan. 31, 1814, on the occasion of the approach of the allied armies. The oriflamme is the oblong red flag, the royal standard of France.

**Lorle**—Opera in three acts, music by Alban Foerster, text by Heinrich Schefsky, first produced at Dresden, 1891. Libretto adapted from Auerbach's little Black Forest village story "Die Frau Professorin" (The Professor's Wife.) The songs are sweet

**Lucinda ed Artemidoro**

and touching and the opera is very popular.

**Lorraine**—Opera in three acts by Rudolph Dellinger. Libretto by O. Walther. English version adapted by W. J. Henderson. Place, France. Time, Seventeenth Century. First produced at Hamburg in 1886. English version produced in New York in 1887.

**Lotario**—Italian opera by Händel, first produced at London, 1729. Title is identical with "Lothario," a gay deceiver.

**Lottchen am Hofe** (Lottie at Court)—German operetta in three acts, music by Adam Hiller, words by Weisse, produced in Leipzig, 1769. It was one of the first of German operettas, and was exceedingly popular when first produced.

**Louis IX. en Egypt**—French opera in three acts, music by Le Moyne, words by Guillard and Andrieux, produced in Paris, 1790.

**Loup Garou, Le** (The Werwolf)—French comic opera in one act, music by Mlle. L. A. Bertin, text by Mazères and Scribe, produced at Paris in 1827.

**Love in a Village**—English opera, music by Arne, partly original and partly selected, words by Bickerstaff, produced in London, 1762.

**Love in the East**—English opera, music by Linley, produced in London, 1788.

**Love Makes a Man, or The Fop's Fortune**—An English comedy, music by Gottfried Finger, text by C. Cibber, produced at London in 1698.

**Love's Lottery**—Comic opera, music by Julian Edwards, words by Stanislaus Stange, produced in New York, 1904. The opera was especially written for Mme. Schumann-Heink.

**Love's Triumph**—English opera in three acts, music by William Wallace, words by J. R. Planché, produced in London, 1862.

**Lucile**—French musical comedy in one act, music by Grétry, words by Marmontel, produced in Paris, 1769. It contains the famous quartet, "Où peut-on être mieux qu'au sein de sa famille," "Where can one be better than in the bosom of one's family?" which has been sung on several historical occasions.

**Lucinda ed Artemidoro**—Italian opera in three acts by Paesiello, produced at St. Petersburg in 1782.

**Lucio Papiro**

**Lucio Papiro** (Lucius Papirus) — Italian operas, music by numerous Italian and German composers. Hasse's opera appeared at Dresden in 1840 and Paisiello's was produced at Naples in 1767. They used the libretto by Zeno which was used by all composers after 1719. Lucio Papiro was the splendid Roman consul, general and dictator who won a victory over the Samnites in 309 B. C.

**Lucio Silla** (Lucius Sulla) — Italian opera, in three acts, music by Mozart, words by Gamera, revised by Métastase, produced in Milan, 1772. The hero is the famous Roman general and statesman.

**Lucio Vero** (Lucius Verus) — Opera by Torri, text by Zeno, produced at Munich in 1720. Vero was the adopted son of Emperor Antonius Pius, and was himself the colleague of Emperor Marcus Aurelius.

**Lucky Star, The** — Comic opera, music by Ivan Caryll, libretto founded upon the French by Leterrier and Vanloo and an American version by Goodwin and Morse, first produced in London, 1899.

**Lucullus** — Burlesque opera in three acts, music and words by Meyer-Helmond, first produced at Riga in 1905. The libretto is very poorly adapted from a drama by Kotzebue. Lucullus is a wealthy nobleman who lived in the First Century. His life of luxury was spent in revels of all sorts in which he finds his son to be a chip of the old block and the two have some difficulty in escaping the eager eye of Lucullus' wife. This opera has appeared in Italy and in nearly all of the large German cities.

**Ludovic** — French comic opera in two acts, music by Hérold and Halévy, text by Saint Georges, produced

**Macht des Liedes, Die**

at Paris in 1833. Hero is a young Corsican who convinces his sweetheart of his love by attempting to shoot his rival. Hérold left the music unfinished and Halévy completed it.

**Luisa Miller** — Italian opera in four acts, music by Verdi, words by Cammarano, produced in Naples, 1849. The libretto is adapted from Schiller's drama, "Kabale und Liebe."

**Lully et Quinault; ou, Le Dejeuner Impossible** (Lully and Quinault; or, the Impossible Breakfast) — French comic opera in one act. Music by Isouard, text by Gaugvian-Nanteuil, produced at Paris, 1812.

**L'Ultimo Giorno di Pompeia** (The Last Day of Pompeii) — Italian opera by Giovanni Paccini, produced in Naples in 1825.

**L'Une Pour l'Autre** (One for the Other) — French comic opera in three acts, music by Isouard, text by Etienne, produced at Paris in 1816.

**Luretti** — Comic opera in three acts, music by Offenbach, words adapted from the French by Frank Desprez and Alfred Murray, lyrics by Henry S. Leigh, produced at the Avenue Theatre, London, 1883.

**Lustige Schuster, Der** (The Merry Cobbler) — This comic opera forms the second part of the well known and oft-composed opera "The Devil to Pay." It first appeared in English and there spread to the continent, appearing under different titles. The first part of this opera is known as "The Wives Metamorphosed." See "The Devil to Pay."

**Lutheir de Vienna, Le** (The Lute-maker of Vienna) — French comic opera in one act, music by Monpou, text by Saint Georges and Leuven, produced at Paris, 1836. Music had little merit and it was short lived.

**M**

**Macbeth** — Italian opera in four acts, music by Verdi, words by Cammarano, produced in Florence, 1847. The libretto is based upon Shakespeare's tragedy.

**Maccabees, The** — Russian opera in three acts, music by Rubinstein, words by Mosenthal, produced in Berlin,

April 17, 1875. The text is adapted from Ludwig's drama. The story is the biblical one of Judas Maccabeus.

**Macht des Liedes, Die** (The Power of Song) — Comic opera in three acts, music by Peter J. Lindpaintner, text by Castelli, produced at Stuttgart, 1836.



**Maçon, Le**

**Maçon Le** (The Mason) — Comic opera in three acts, music by Auber, words by Scribe and Delavigne, first produced at the Opera Comique, Paris, May 3, 1825. The plot is founded upon an adventure of a mason named Robert, in the suburbs of St. Antoine at Paris, in 1788.

**Madame Chrysanthème** — French lyrical opera, music by Messager, produced in Paris, 1893. The subject is a Japanese one. The libretto is founded upon Pierre Loti's novel by the same name.

**Madame Favart** — Comic opera in three acts, music by Offenbach, words by Chivot and Durn, first produced at the Folies-Dramatiques, Paris, Dec. 28, 1878. An English version by H. B. Farne was performed at the Strand Theater, London, April 12, 1879, and the opera was revived at the Avenue Theater, London, March 11, 1882. Madam Favart was the wife of a composer who lived in the latter part of the Eighteenth Century. The opera is one of Offenbach's best.

**Madame Gregoire, ou La Nuit du Mardi-Gras** (Madame Gregoire, or The Night of Mardi-Gras) — French comic opera in three acts, music by A. L. Clapisson, text by Scribe and Boisseux, produced at Paris in 1861.

**Madcap Princess, A** — Comic opera, music by Ludwig Engländer, words by Harry B. Smith, produced in New York, 1904. The plot is taken from "When Knighthood Was in Flower."

**Mädchenherz, Das** (The Heart of a Lass) — Opera in four acts, music by Crescenzo Buongiorno, German text by Ludwig Hartmann after the Italian by Luigi Illica, produced at Cassel in 1901. Its first production attracted a large audience from different parts of Germany and Italy and it was accorded the greatest enthusiasm.

**Mädchen vom Lande, Das** (The Country Girl) — Romantic comic opera in three acts, music by Suppé, words by Karl Elmar, produced in Vienna, 1847.

**Mademoiselle de Belle-Isle** — Opera by Samara, text by Paul Milliet, first produced at Genoa in 1905. Libretto is adapted from Alexandre Dumas père, and the story is enacted at Chantilly on June 25 and 26, 1726. The Marchioness of Prie loves the Chevalier d'Aubigny who is affianced to Mlle. Belle-Isle. Richelieu, a former lover

**Magic Opal, The**

of the Marchioness, makes a wager that he can win the first lady who appears in the park, provided she is young and beautiful. It happens that Mlle. de Belle-Isle is the first to pass by. Then comes the terrible duel between the Chevalier and Richelieu. This opera is by far the best Samara has written; it is an excellent production and is deservedly popular.

**Mademoiselle de Guise** — French comic opera in three acts, music by Solié, text by Dupaty, produced at Paris in 1808. The libretto is part fiction and part fact, the historical color being taken from the history of Charlemagne.

**Mademoiselle Modiste** — Comic opera in two acts, music by Victor Herbert, words by Henry Blossom, produced in New York, 1906. A great hit with Fritz Scheff in the title role.

**Madone, La** (The Madonna) — French comic opera in one act, music by L. B. Lacombe, words by Carmonche, produced in Paris, 1861.

**Maestro di Musica, Il** (The Music Master) — A famous Italian opera buffa for three persons, by G. B. Pergolesi, produced at Naples in 1731. The music master attempts to prepare Lauretta for the stage and during the preparation many a thrust is made at the screaming method of singing. A theatre manager proposes to Lauretta but she refuses him and accepts the music master, much to the chagrin of the theatre manager.

**Magé, Le** (The Philosopher) — French opera in five acts, music by Massenet, produced in Paris, 1891. It is inferior to Massenet's best work.

**Magellone** — German opera, music and text by Dr. Krönlein, produced at Karlsruhe in 1874. The text is based on the tale in which the Princess Magellone of Naples flees with her lover Peter of Province, in order to escape marrying a man whom she did not love. In their fright they lose each other, but after long wandering the lovers are united.

**Magicienne, La** (The Magician) — French opera in five acts, music by Halévy, words by St. Georges, produced in Paris, 1858. The plot is derived from an old legend.

**Magic Opal, The** — Light opera in two acts, music by Senor Albemz words by Arthur Lau, first produced at the Lyric Theater, London, Jan. 19,

**Magic Opal, The**

1893. This play was revised and rechristened "The Magic Ring," under which title it appeared at the Prince of Wales' Theatre, London, April 11, 1893.

**Magnelone**—Musical drama in one act, music by Edmond Missa, text by Michel Carré, first produced at Paris, 1908. In order to protect her lover, the smuggler, from the watchful eye of the guard, Magnelone coquettes with the latter. The smuggler sees the two together, and ignorant of Magnelone's intention, he becomes jealous and kills the watchman. Missa is an apt pupil of Massenet and has very pleasingly employed the provincial folk music.

**Mahmoud**—English opera, music by Storace, words by Prince Hoare, produced in London, 1796. Storace was engaged in writing this when he died and the work was completed by Kelly.

**Mahomet II.**—French opera, music by Jadin, words by Saulmér, produced in Paris, 1803. Mahomet II. was Sultan of Turkey from 1444 to 1453.

**Maidens of Schilda, The**—German comic opera, music by Förster, words by Bunge, produced in Neu-Strelitz, 1887. The scene is laid in the Eighteenth Century in Schilda, which in Germany is synonymous with narrow mindedness.

**Maid Marian**—English comic opera in three acts, music by Reginald de Koven, words by Harry B. Smith, produced in Philadelphia, Nov. 4, 1901. The opera is a sequel to Robin Hood. The scene is laid in Palestine and Sherwood Forest in England in the time of Richard Cœur de Lion.

**Maid of Artois, The**—English grand opera in three acts, music by Balfe, words by Bunn, produced in London, 1836. The song "The Light of Other Days," occurs in this opera. It is still sung and at the time it appeared was one of the most popular in England.

**Maid of Honor, The**—English opera in three acts, music by Balfe, words by Fitzball, produced in London, 1847. The libretto is adapted from "Lady Henriette" by Saint Georges.

**Maid of the Mill, The**—English opera, music by Dr. Samuel Arnold, words by Bickerstaff, produced in London, 1814.

**Major Palmer, Le**

**Mainacht, Die (May Night)**—Russian opera, music and words by Rimsky-Korsakov, produced in St. Petersburg, 1880. The opera has never been sung outside of Russia, but it is highly regarded there.

**Maison à Vendre (A House for Sale)**—French comic opera in one act, music by Dalayrac, words by Alexander Duval, produced in Paris, 1800.

**Maître Chanteur, Le (The Meistersinger)**—French opera in two acts, music by Limnander, words by Henri Fréançon, produced in Paris, 1853. The Meistersinger is the Emperor Maximilian, who thus disguises himself to right the wrongs of his people.

**Maître Claude (Master Claude)**—Comic opera in one act, music by Cohen, words by St. Georges and Leuven, produced in Paris, 1861. The plot is founded upon a supposed incident in the life of the painter, Claude Lorrain.

**Maître de Chapelle, Le**—French comic opera in two acts, music by Paër, words by Madame Gay, produced in Paris, 1821.

**Maître de Musique, Le (The Music Master)**—French comic opera in one act, music by F. Horzizki, produced at Rheinsberg about 1790.

**Maître en Droit, Le (The Master in the Right)**—French comic opera in two acts, music by Monsigny, words by Lemonnier, produced in Paris, February 13, 1760.

**Maître Griffard**—French comic opera in one act, music by Delibes, words by Mestepès, produced in Paris, 1857.

**Maître Peronilla**—Comic opera in three acts, music by Offenbach, first produced in Paris, 1878. The matrimonial complications of Manoela, who is united to one husband by a civil marriage, and to another by the church, form the basis of the plot.

**Maître Wolfram**—French comic opera in one act, music by Ernest Reyer, words by Méry and Gautier, produced in Paris, 1854. It has been revived since, but is now no longer sung.

**Major Palmer, Le (Major Palmer)**—French comic opera in three acts, music by Bruni, text by Piqualt-Lebrun, produced at Paris in 1797. "Major Palmer" is made up of a series of improbabilities.

**Mala Vita**

**Mala Vita** (A Misspent Life)—Italian dramatic opera in three acts, music by Humbert Giordano, text by Daspero, first produced at Rome in 1892. Story is based upon a strangely repulsive play by the same name. At the time this opera was written the Italian public had a craving for morbid melodramatic stuff, and this opera made an immense hit. In 1897 it appeared in a revised form at Milan under the title "Il Voto" (The Religious Vow).

**Malek-Adel**—Italian opera by G. Niccolini, produced at Verona in 1830. The hero, Malek-Adel, was a Saracen general during the Third Crusade. He fell in love with Mathilde, sister of Richard the Lion-hearted. She was, however, engaged to marry another, but both she and Malek-Adel died before their love affair could be adjusted.

**Malhem d'être Joie, Le** (The Misfortune of Being Pretty)—French comic opera in one act, music by François Bazin, text by C. Desnoyers, produced at Paris in 1847. A pretty young girl, in love with a young page, resorts to an elixir which renders her unattractive in the eyes of the old baron to whom she has been promised in marriage, thus gaining her release from him.

**M'Amie Rosette** (My Sweetheart Rosette)—Romantic opera in two acts, music by Ivan Caryll, words by George Dance, taken from the French libretto of Preval and Liorat with music by Paul Lacome. First produced in English at the Globe Theater, London, Nov. 7, 1892. This is a tale of a village beauty, Rosette, with whom Henry IV. falls in love.

**Mamzelle Fifi** (Miss Fifi)—A Russian opera in one act, music by César Cui, text after Maupassant's novel by same title, produced at St. Petersburg in 1900 with success and is still before the public.

**Mandanika**—German romantic opera in one act, music by Gustav Lazarus, text by Julius Freund, published at Munich in 1900; text is based on an Indian Legend.

**Mandarin, The**—Comic opera by De Koven. Libretto by Harry B. Smith. Place, the Middle Kingdom, a region in China. Time, the Nineteenth Century. First produced at New York in 1896.

**Marga**

**Maniac, The**—English opera, music by Sir Henry Bishop, produced in London, 1810.

**Mannequin de Bergame, Le**—French comic opera in one act, music by Fétis, words by E. and P. Dupont, produced in Paris, 1832. This was written in imitation of the Italian style.

**Manola**—Comic opera in three acts, music by Charles Lecocq, English version by H. B. Farnie. Under the title "Le Jorie et La Nuit," Day and Night, the opera was first produced at the Nouveauté, Paris, Nov. 5, 1881. Manola was first performed at the Strand Theater, London, Feb. 11, 1882.

**Manan Lescaut**—French opera, music by Auber, text by Scribe, produced at Paris in 1856. Auber and Scribe, like Puccini, carry Manon across the sea and have her die in America. This gives them a chance to use local color and they introduce creole and negro melodies and dances. See "Manon Lescaut," by Puccini, and "Manon," by Massenet.

**Manteaux Noirs, Les** (The Black Mantles)—Comic opera in three acts, music by Bucalossi, words by W. Parke and Harry Paulton after Scribe's story "Giralda, ou La Nouveau Psyche" produced at the Avenue Theater, London, June 3, 1882.

**Manto la Fée** (Manto, the Fairy)—French grand opera in five acts and a prologue, music by Battistin Struck, words by Menesson, produced in Paris, in 1711.

**Mara**—Opera in one act, music by Ferdinand Hummel, words by Delmer, first produced in Berlin, 1893. The opera relates the tragic tale of a Circassian feud.

**Marco Spada**—French comic opera in three acts, music by Auber, text by Scribe, produced at Paris in 1852. Marco Spada is a brigand. Later this opera was extended to a grand ballet.

**Marechal-Ferraut, Le** (The Farrier)—French operetta in two acts, music by Philidor, words by Quétant and Anseume, produced in Paris, Aug. 22, 1761. Philidor introduced into The Farrier an "air descriptiv," the first instance of this sort in opera.

**Marga**—Opera in one act, music by Georg Pittrich, text by Arnd Spiess, produced for the first time at Dresden in 1894. Marga is a Rouman-



## Marga

ian peasant girl, who wanders through the world in search of her sister's seducer in order to avenge her wrong. The coloring is decidedly Bulgarian, and the opera was such a success that it immediately aroused the keenest interest in the composer. The music is excellent.

**Margherita d'Anjou**—Opera, music by Meyerbeer, words by Romani, produced in Milan, 1820. This belongs to the first, or Italian, period of the composer's activity.

**Maria di Rohan**—Italian opera in three acts, music by Donizetti, produced in Vienna, 1842. This opera contains some of Donizetti's best work.

**Marriage Extravagant, Le** (The Extravagant Marriage)—French operetta in one act, music by S. Champein, text by Valory and Desangiers, produced at Paris in 1812. A popular operetta and revived later.

**Mariages Semnites, Les** (The Samnities Marriages)—French comic opera in three acts, music by Grétry, text by Rosoy, first produced at Paris, 1776. In 1768 Grétry had tried this same subject as a grand opera, but it failed.

**Maria Tudor**—Italian opera in four acts, music by Antonio Gomez, words by Braga, produced in Rome, 1877. Mary Tudor was Queen of England from 1553 to 1558.

**Maria von Montalban**—Grand opera in four acts, music by Peter von Winter, text by Reger, produced at Munich in 1798.

**Mari de Circonstance, Le** (The Husband of Chance)—French comic opera, music by C. H. Plantade, with text by Planard, produced at Paris, 1813.

**Marie**—French comic opera in three acts, music by Hérold, words by Planard, produced in Paris, 1826. The opera is still upon the stage.

**Marie Stuart**—Opera in five acts, music by Niedermeyer, words by Théodore Anne, produced in Paris, 1844. The selection "Adieu à la France" is well known.

**Marie Thérèse**—French opera in four acts, music by Nicolas Louis, text by Cormon and Dutertre, produced at Lyons in 1847. The heroine of this opera is the well known Empress of Germany, mother of the unfortunate **Marie Antoinette**. The text is not

## Marquise, La

entirely true to history. The opera was a great success.

**Marietta**—Comic opera in one act, music by Alexander E. Fesca, produced at Karlsruhe in 1838. This opera is the composer's first production.

**Marino Faliero**—Opera in three acts, music and text by Wilhelm Freudenberg, first produced at Regensburg, 1889. Place, Venice; time, 1355. Marino Faliero, Doge of Venice, is the tragic hero of the story.

**Marino Faliero**—Italian opera, music by Donizetti, words by Bidera, produced in Paris in 1835.

**Marion Delorme**—Italian opera in three acts, music by Ponchielli, produced in Milan, 1882. The libretto is based upon Victor Hugo's drama.

**Marito e l'Amante, Il** (The Husband and the Lover)—Italian opera in three acts, music by F. Rucci, words by Rossi, produced in Vienna, June 9, 1852. It was exceedingly well received.

**Marietto, oder Die Madonna mit dem Kreuze** (The Madonna with the Cross)—An opera, music by Karl Aggházy, text by Irene Fuhrmann, first produced at Budapest in 1897. The opera was received with most marked enthusiasm.

**Marjolaine, La**—Comic opera in three acts, music by Lecocq, words by Vanloo and Leterrier, first produced in Paris, Feb. 3, 1877, and in London, October, 1877. The English version is by H. Sutherland Edwards, who has purified the original French plot.

**Marjorie**—Comic opera, music by Walter Slaughter, words by Lewis Clifton and Joseph J. Dilley, first produced at the Prince of Wales Theatre, London, July 18, 1889.

**Marlborough S'en Va-t-en Guerre** (Marlborough Goes off to War)—A French operetta in four acts, music composed jointly by G. Bizet, L. Delibes, Bernardin, E. Jonas and J. E. Legoux. Produced at Paris in 1867. This famous operetta with text by Busnach and Sirandin was written for the opening of the Théâtre de l'Athénée. The old march Melody was very prominent in the composition.

**Marquise, La** (The Marchioness)—French comic opera in one act, music by Adam, text by Leuven and St. Georges, produced at Paris in 1835.

**Marquise des Rues, La**

**Marquise des Rues, La** (The Marquise of the Streets)—Comic opera in three acts, music by Hervé, words by Siraudin and Gaston Hirsch, produced at the Bouffes-Parisiens, Feb. 22, 1879.

**Marthésie, Première Reine des Amazones** (The First Queen of the Amazons)—Grand opera in five acts with a prologue, music by André Des- touches, text by Lamothe, produced at Fontainebleau in 1699.

**Martyrs, Les**—Opera in four acts, music by Donizetti, words by Scribe, produced in Paris, 1840. This is a version of the story of Polyeucte used by Corneille and so many others.

**Maschere, Le** (The Masqueraders)—Italian opera in three acts, music by Pietro Mascagni, produced simultaneously in Milan, Venice, Verona, Naples, Turin, Genoa and Rome on Jan. 17, 1901. It soon passed into oblivion.

**Masnadieri, I** (The Robbers)—Italian grand opera in four acts, music by Verdi, words by Maffei, produced in London, 1847. The libretto is an adaptation of Schiller's "Räuber."

**Master-Thief, The**—Comic opera by Eugen Lindner, libretto by the composer and his friend, Gustav Kestropp, after Fitzger's poem, first produced at Weimar, 1889. The story is founded on a German legend of the Rhine. The Master-Thief is a young nobleman in love with the count's daughter. In order to win the count's consent, he must perform three great thefts. First, he must steal the count's greatest treasure; second, he must steal the count; third, he must steal the count's personality. The opera at once touched the lovers of music and romance and it has been a great favorite on the German stage.

**Matador, Der**—German operetta, in one act, by Heinrich Hofmann, words by Sivinell, produced in Berlin, April 13, 1872.

**Ma Tante Aurore; ou, Lé Roman Impromptu** (My Aunt Aurore; or, The Impromptu Romance)—French comic opera in two acts, music by Boieldieu, words by Longchamps, produced in Paris, 1803. The plot of this popular opera deals with a romantic old lady who is willing to marry her niece only to the hero of many adventures.

**Mataswintha**—German opera by

**Mazeppa**

Xavier Scharwenka, first produced at Weimar in 1906 with great success. The story is drawn from Felix Dahn's historical novel "Ein Kampf um Rom" (A Fight for Rome). This is an extremely interesting opera. It was produced in New York in 1907 under very unfavorable circumstances and deserves to be brought out again.

**Matchmaker, The**—Russian opera dialogue, music by Moussorgsky, written in 1868. The composer attempted to set to music Gogol's Russian comedy in prose without making any changes in the text. But one act was completed. It is important and significant, as showing the realistic trend of the Russian school at that time.

**Mathilde**—A German grand opera in three acts, music by M. Hauptmann, libretto by Caroline Pichler, produced at Cassel in 1826.

**Matilda di Sabran**—Italian opera in two acts, music by Rossini, produced at Rome during the carnival of 1821.

**Matilda of Hungary**—English opera, music by Wallace, words by Alfred Bunn, produced in 1847.

**Matrimonio per Sussuro, Il** (The Marriage Through Calumny)—Italian comic opera, music by Cimarosa, produced in Paris, 1802, but written in 1794.

**Matrose und Säger** (Mariner and Singer)—German comic opera in three acts, music by Hentschel, words by J. C. Heinrich, produced in Leipzig, 1857.

**Mattia Corvino**—Opera in prologue and three acts, music by Ciro Pinsuti, words by Carlo d'Ormeville, first produced in Milan, 1877. The plot is founded upon an incident in Hungarian history, in the Fifteenth Century.

**Mazeppa**—Russian opera in three acts by Tchaikovsky, produced at Moscow in 1884. Mazeppa was a Polish youth who fell in love with the wife of a nobleman. The enraged husband had the youth bound to a horse and whipped out of the country. Captured by the Cossacks, he became their prince, and strove to free them from Russian rule. Disappointed in his endeavor, he committed suicide. The opera is full of the local color so characteristic of Tchaikovsky's music.

## Medea

**Medea** — Well known tragic daughter of King Ætes, who helps Jason obtain the golden fleece, has been chosen by many composers as subject for operas. With Jason she appears under many different titles, some of which are: "Medée et Jason" — French grand opera by Salomon (Paris, 1713); "Medea e Giasone" — Italian opera by Brusa (Venice, 1726); "Die Argonauten" by Bach (1870); "Medée" by Cherubini, Paris, (1797).

**Médecine Sans Médecin, La** (A Cure Without Medicine) — French comic opera in one act, music by Hérault, text by Bayard and Scribe, produced at Paris in 1832. Without medicine the doctor saves two people. By bringing about a marriage between the daughter of an insolvent merchant and a rich Englishman, he saves the merchant from bankruptcy and the young man from suicide, which he was about to commit in a fit of ill humor.

**Médecin Malgré Lui, Le** (The Doctor Against His Will) — French comic opera, music by Gounod, produced in Paris, 1858. The libretto is Molière's comedy by the same name. It has been given in England under the title "The Mock Doctor," first performed there in 1864.

**Médecin Turck, Le** (The Turkish Doctor) — French comic opera in one act, music by Niccolò Isouard, text by Gouffé and Villiers, produced at Paris in 1803. A young French lieutenant and his wife are captured by some Corsairs. The lieutenant is sold as a slave to the grand vizier of Constantinople, while his wife is carried off to the harem of an old Turkish doctor. Hearing by chance that the old doctor is enamored of a beautiful French slave in his harem and suspecting she is his wife, he has himself sent to the doctor's and after much difficulty gains her release and they leave for France. This is regarded as one of Isouard's best operas, and he probably considered it so himself since he dedicated it to the Princess Louise.

**Medée** (Medea) — French grand opera in three acts, music by Cherubini, words by Hoffmann, produced in Paris in 1797. All the operas by this name are adapted more or less freely from Euripides' tragedy.

**Medico per Forza, Il** (A Doctor by Force) — Italian comic opera, music by Lavinga, produced in Milan, 1802.

## Memnon

**Medo, Il** — Italian opera, music by Scarlatti, words by Frugoni, produced in Venice in 1708. Medo is Medus, King of Media.

**Medonte** — Italian opera in three acts, music by Guiseppe Sarti, produced in Florence in 1753.

**Meister Martin und Seine Gesellen** (Master Martin and His Apprentices) — German comic opera in three acts, music by W. Weissheimer, text by August Schrieker, produced at Karlsruhe in 1879. Libretto is adapted from Hoffmann's story. Martin is a master cooper and he has a beautiful daughter, Rose. The comedy is furnished by her three suitors, a painter, a goldsmith and a knight, who all become Martin's apprentices because an old tradition has decreed that Rose shall marry only a cooper. This opera reminds one very much of "Die Meistersinger von Nürnberg."

**Méléagre** (Meleager) — French grand opera in five acts and a prologue, music by Battistin Struck, words by Jolly, produced in Paris in 1709. The story is a mythological one. Meleager, with Atalanta, slew the Calydonian boar.

**Mélide et Phrosine** — French grand opera in three acts, music by Méhul, words by Arnault, produced in Paris, May 4, 1794. A novel of Gentil Bernard's is the basis for the text.

**Melomanie, La** (The Music Lover) — French comic opera in one act, music by Stanislaus Champein, text by Grenier, produced at Paris in 1781. A love story in which Saint-Real impersonates a musician, and by his song he charms the old music lover so that he consents to give him his daughter, Elise.

**Melusine** — Fanciful opera in three acts, music and libretto by Karl Grammann; text is based upon C. Camp's poem "Melusine." Produced in its present form at Dresden, 1891. Scene is laid in a French province on the upper Rhine about the year 100, and is a sad but picturesque little romance of the Mermaid princess, Melusine, and her lover, Count Raymond of Lusignau. Neither music nor libretto offer any marked originality and are Wagnerian in their composition.

**Memnon** — French comic opera in two acts, music by Charles Grisart, text by Cadot and Bocage, produced at Paris in 1871. Memnon is the



**Memnon**

mythological king of Euthopia, who came to the aid of Priam at the siege of Troy, and who was killed by Achilles.

**Merlin**—Opera in three acts, music by Goldmark, text by S. Lipiner, first produced at Vienna, 1886. Text based on story of the ancient magician, Merlin. Time, Seventh Century; place, Wales.

**Merope**—Italian opera, music by Jomelli, words by Apostolo Zeno, revised by Métastase, produced in Venice, 1747. The theme is a mythological one and forms the subject of one of Euripides' tragedies "Cresphontes."

**Merrie England**—Comic opera, music by Edward German, words by Captain Basil Hood, first produced in London in 1902. The plot is laid in Elizabethan times.

**Merry Duchess, The**—Comic opera in two acts, music by Frederic Clay, words by George R. Sims, produced at the Royalty Theater, London, Aug. 23, 1883.

**Merry Monarch, The**—Comic opera by Chabrier and Morse. Libretto by J. Cheever Goodwin. Place, India. Time, the Nineteenth Century. First produced at New York in 1890.

**Merry Sherwood**—English opera, music by William Reeve, produced in London, 1795. It contains the well-known song, "I am a Friar of Orders Gray." The characters are Robin Hood and his band.

**Merry Widow, The** (Die Lustige Witwe)—Music by Franz Lehar, words by Victor Leon and Leo Stein, two Viennese journalists, first produced in Vienna, Dec. 30, 1905, English version by Edward Morton, lyrics by Adrian Ross, first produced in London, June 8, 1907, and in the United States at Syracuse, Sept. 23, 1907. The main plot deals with a love affair between Sonia, widow of a multi-millionaire, and Danilo, Crown Prince of the impecunious State of Marsovia. The sub-plot, founded upon an intrigue between Natalie, wife of Baron Popoff, and the Vicomte Camille de Jolidon, is made more important in the English version. The opera has been extremely popular, particularly for its waltz-song.

**Messalina**—Opera in four acts, music by Isidore de Lara, text by Sylvestre and Morano, first produced at

**Mireille**

Cologne, 1907. Time, about 40 A. D.; place Rome, the imperial gardens and the circus. The story concerns the love affairs of the Empress Messalina during the absence of the Emperor. German libretto by Otto Rupertus.

**Messenzio, Il**—Italian opera in three acts, music by Cherubini, first presented in Florence, 1782.

**Michel Angelo e Rolla**—Italian opera, music by F. Ricci, produced in Florence, March 30, 1841. The Florentine painter and sculptor is the hero of the opera.

**Michele Perrini**—Italian opera in three acts, music by Cagnoni, words by Marcello, produced in Milan, 1864.

**Mietje**—A light opera with words and music by Benoit Hollander, first produced in London, May 11, 1909, at the Hampstead Conservatoire of Music.

**Miller and His Men, The**—English opera, music by Sir Henry Bishop, produced in London, in 1813.

**Milton**—French comic opera in one act, music by Spontini, words by Jouy and Dieulafoy, produced in Paris, November 27, 1804. The hero of the opera is the English poet, John Milton. It was dedicated to the Empress Josephine.

**Miltiade à Marathon** (Miltiades at Marathon)—French opera in two acts, music by Le Moyne, words by Guillard, produced in Paris, 1793.

**Mina**—French comic opera in three acts, music by Ambroise Thomas, words by Planard, produced in Paris, October 10, 1843. The opera did not long remain upon the stage.

**Mirandolina**—A German comic opera in three acts; music by Bernhard Scholz, text after Goldoni by Th. Rehbaum. First produced at Darmstadt in 1907. The scene takes place at a Florentine town, where a count, a marquis, a baron and a servant of the house all strive to win the hand of Mirandolina, the wealthy young hostess. The faithful butler wins. A successful opera.

**Mireille**—Pastoral opera in three acts, music by Gounod, words by M. Carré, taken from "Mireio," a Provencal poem by Mistral, and first given March 19, 1864, in the Théâtre Lyrique, Paris. It was originally written the ending was unhappy, but this part has since been changed and the whole abridged. The English version has

**Mireille**

for its title "Mirella." Mireille, daughter of the rich farmer, Raymond, is in love with a poor young basket-maker, Vincent, though her father has promised her hand to Ourrias, a herdsman. After much unhappiness, Mireille is almost overcome by a sunstroke while on her way to meet her lover. At the sight of his daughter in an almost dying condition, the father relents and all ends happily.

**Misé Brun**—A lyric drama in four acts, music and text in four acts, first produced at Stüttgart in 1908. It is the struggle of a noble, pure woman to remain true to her husband, though she has ceased to love him. The opera was greatly appreciated.

**Miss Decima**—Operatic comedy in three acts, music by E. Audrau, English words adapted from the French of Boucheron by F. C. Burnand. Under the title "Miss Helyett," the piece was originally produced in Paris, at the Bouffes Parisiens, November 12, 1890. The English version appeared first at the Criterion Theatre, London, July 23, 1891. It was a great success in both countries.

**Miss Innocence**—Opera by Engländer. Libretto by Harry B. Smith. Place, Paris and the country in France. Time, the present. First produced at New York in 1908.

**Mitridate**—Italian opera in three acts, music by Gasparini, text by Parmi, produced at Turin in 1767. Revised in 1770 by Amadeo and Mozart; libretto adapted from Racine's tragedy. Mitridates V. was the great King of Pontus, who was overcome by Pompey in 66, B. C.

**Mitridate Eupatore, II**—Italian opera in three acts, music by Scarlatti, words by Roberti, produced in Venice in 1707.

**Molinara, La** (The Miller's Wife)—Italian opera, music by Paisello, produced at Naples, 1788.

**Moloch**—German tragic opera in three acts, music by Max Schillings, words by Gerhäuser, produced in Dresden, 1906. The libretto is founded on the fragment "Moloch," by the German dramatist, Hebbel. The scene is Thule, supposedly the Island of Rügen, in the Baltic Sea, and the time shortly after the destruction of Carthage.

**Mönch von Sendomir, Der** (The Monk of Sendomir)—A German

**Monte Carlo**

opera in three acts with a prologue and an epilogue, music by Alfred Lorenz, libretto by Franz Kaibel, first produced at Karlsruhe in 1907. The libretto is adapted from Grillparzer's novel, "The Convent of Sendomir." Hauptmann had previously drawn his drama, "Elga," from the same source. Elga's relation to her brother is more repulsive in the opera than it is in the novel. The opera is impressive and scored a success.

**Monks of Malabar, The**—Three-act opera by Engländer. Libretto by J. Cheever Goodwin. Place, Malabar, India. Time, the Nineteenth Century. First produced at New York in 1900.

**Monna Vanna**—Opera in three acts, music by Emil Abrányi, Jr., text by Emil Abrányi, Sr., first produced at Budapest in 1907. Libretto is drawn from Maeterlinck's drama with the same title. The opera deserves success.

**Monna Vanna**—Maeterlinck's drama set to music by Févriér and presented at the Opéra in Paris and later at the Théâtre Royal de la Monnaie in Brussels early in the year 1909.

**Monsieur de Pourceaugnac**—French comedy with a ballet, music by Lully, text by Molière, produced at the Castle of Chambord in 1669, and at Paris in 1716 and again in 1730.

**Monsieur Deschalanceaux**—French comic opera in three acts, music by Gaveaux, text by Auguste under the pseudonym Crenzé de Lesser, produced at Paris in 1806. A rollicking comic opera, full of amusing incidents that happen to Monsieur Deschalanceaux on his trip to Marseilles. Music is not on a par with the text; reproduced in 1843.

**Monsieur et Madam Denis** (Mr. and Mrs. Denis)—French operetta in one act, music by Offenbach, text by Delaporte and Laurencin, produced at Paris in 1862.

**Montano and Stéphanie**—French comic opera in three acts, music by H. M. Berton, words by Dejaure, produced in Paris, April 15, 1799. It is the composer's best work. The song, "Oui, c'est demain que l'hymenée," is still sung.

**Monte Carlo**—Musical comedy in two acts, music by Howard Tallot, lyrics by Henry Greenbank, words by Sidney Carlton, first produced at the

**Monte Carlo**

Avenue Theatre, London, August 27, 1896. The comedy deals with certain visitors at Monte Carlo, notably a Mrs. Carthew, who, intent upon securing a new husband, finds her former spouse, whom she supposed to be dead, a waiter at Monte Carlo.

**Monténégrins, Les**—Lyric drama in three acts, music by Limander, words by Alboize and Gerard de Nerval, produced in Paris, 1849. In 1858 the work was again presented, reduced to two acts.

**Montesuma**—German opera, music by C. H. Graun, presented in Berlin, 1755. French text by King Frederick II., Italian text by Tagliazucchi.

**Mort de Cleopatre, La** (The Death of Cleopatra)—Opera by Victor Massé. Produced at Paris in 1885. This is Massé's last opera. He composed it during his last years of suffering and it was produced in his honor the year after he died. It falls far short of his best work. Its aim is too pretentious and it lacks the charm and ease which characterized Massé's earlier productions.

**Mort du Tasse, La** (The Death of Tasso)—French grand opera in three acts, music by Garcia, text by Cuvelier and Helitas de Meun, produced at Paris in 1821. Hero is the well known poet, Tasso, in love with the Princess Leonore.

**Moses**—German sacred opera in eight tableaux, music by Rubinstein, written in 1887.

**Moudo della Luna, Il** (The Inhabitants of the Moon)—Italian opera, music by Baldassare Galuppi, produced in 1750.

**Mountaineers, The**—English comic opera, music by Dr. Samuel Arnold, words by George Colman, Jr., produced in London, 1795.

**Mountain Sylph, The**—English romantic opera, music by John Barnett, words by Thackeray, produced in London, 1834. It was the first real English opera since Arne's "Artaxerxes," in 1762, and was the signal for a great development in dramatic music in England.

**Mountebanks, The**—Comic opera, music by Alfred Cellier, words by W. S. Gilbert, first produced at the Lyric Theatre, London, January 4, 1892. The plot turns upon the power of a mystic potion to cause the person drinking it to really become that which he is pretending to be.

**Müller und Sein Kind, Der**

**Mousquetaires au Couvent, Les**—Comic opera in three acts, music by Varney, words by Prevel and Fevrier, first produced in Paris at the Théâtre des Bouffes, March 16, 1880, it being a modification of Saint-Heliare and Duport's "l'Habit ne Fait Pas le Moine," (The Habit Does Not Make the Monk). An English version by H. B. Farnie was presented at the Globe Theatre, London, October 30, 1880.

**Mousquetaires de la Reine, Les**—French comic opera in three acts, music by Halévy, words by Saint-Georges, produced in Paris, 1846. The Queen is Anna, wife of Louis XIII. of France. The opera is still occasionally sung in France.

**Mozart and Salieri**—Russian operet, music by Rimsky-Korsakov, produced in St. Petersburg. The libretto is adapted from a dramatic duologue by Poushkin, the Russian poet. Salieri was a composer and court musician of Austria and a bitter enemy of Mozart.

**Mozart and Schickaneder, the Theatrical Manager**—Vocal comedy in one act, first produced at Schönbrunn, 1786. This opera consists of music collected from older operas. Mozart wrote one overture and one terzett for the original, but in a revision of it made by Louis Schneider and W. Taubert in 1861, all the songs are by Mozart.

**Much Ado About Nothing**—An English opera, music by Sir Charles Stanford, libretto by Julian Sturgis, produced at London in 1900. It was produced for two nights with great success and then dropped. One can hardly understand why so excellent a composition should have been so short lived. One of the best songs is the pathetic dirge to "Hero."

**Mule de Pedro, La** (Pedro's Mule)—French comic opera in two acts, music by Victor Massé, words by Dumanior, produced in Paris, 1863.

**Muletier, Le** (The Muleteer)—French comic opera in one act, music by L. J. F. Hérold, text by Paul de Kock, produced at Paris in 1823. The text is not as refined as it might be, but the music is very pretty.

**Müller und Sein Kind, Der** (The Miller and His Child)—A folk opera in four acts, music by Bela von Ujj, libretto by Karl Shreder and Robert Prosl, produced at Graz in 1907. An



**Müller und Sein Kind, Der**

old tradition states that at midnight on Christmas the spirits of those who are to die in the following year can be seen wandering over the cemetery. The miller and his daughter, Marie, have been seen in the ghostly procession by Marie's lover, and father and child die the following year. This opera bears promise of better things to come from the hands of its blind composer.

**Murillo**.—A romantic opera in three acts, music by Ferdinand Langer, text by Elise Henle, produced at Mannheim in 1887.

**Muses Galantes, Le** (The Gracious Muses).—A ballet opera in three acts, by J. J. Rousseau, produced in 1745 at a private performance. Each act has a separate hero. In the first act Tasso holds the stage, in the second Ovid, and in the third Anacreon. Two years later this subject was rehearsed as an opera, but was found unsuitable.

**Musketeers, The**.—Two-act opera by Varney. Libretto by Ferrier and Prevel. Place, France. Time, Seventeenth Century. First produced at Paris in 1880.

**Muza Haireddin**.—German grand opera in four acts, music by Conradi, words by Gustav Bouillon, produced in Berlin in 1852. Haireddin was the last of the Moorish princes.

**Muzio Scevola**.—English opera in

**Naissance de Venus, La**

three acts, produced in London, 1721. The music for the first act was written by Ariosti, second by Buononcini, third by Handel. A warm discussion as to the merits of the latter two resulted.

**Myrtia**.—German opera in two acts, music and text by Ludwig Rochlitzer, first produced at Prague in 1907. Rochlitzer has drawn his material from Felix Dahn's "A Struggle for Rome." The scene is laid on the Island of Delos in 520. Myrtia is the niece of a wealthy merchant in Delos. Among her uncle's slaves she sees Teja, a young Goth, who served King Theodoric and has been taken prisoner by the Greeks. She realizes that Teja is no slave by birth, loses her heart to him, and their tragic story forms the opera. "Myrtia" is the composer's first opera.

**Mystères d'Isis, Les** (The Mysteries of Isis).—Opera in four acts, music by Mozart, words by Morel de Chedeville, presented at Paris, 1801. The music for this opera was arranged by Lachnith from "Die Zauberflöte," part of which was omitted and pieces from the "Nozze di Figaro," "Don Giovanni," and Haydn's symphonies substituted.

**Mysteries of the Castle, The**.—English opera, music by Shield, produced in London, 1795.

## N

**Nabucodonosor** (Nebuchadnezzar).—Italian grand opera in four acts, music by Verdi, words by Solera, produced in Milan, 1842.

**Nacht auf Paluzzi, Die** (The Night on Paluzzi).—German romantic opera in three acts, music by Pentenrieder, words by Forst, produced in Munich, 1846.

**Nachtigall und Rabe** (Nightingale and Raven).—German operetta in one act, music by Weigl, words by Treitschke, produced in Vienna, 1818. The libretto is adapted from Etienne.

**Nadeshda**.—Grand opera in four acts, music by Arthur Goring Thomas, words by Julian Sturgis, first produced at the Drury Lane Theatre, London, April 16, 1885. The scene is

laid in Russia in the time of Catherine II.

**Nadgy**.—Comic opera in three acts, music by F. Cassaigne, words by Alfred Murray, first produced in Paris, February 13, 1886, under title, "Les Noces Improvisus." Later it was put on in New York, and then in London at the Avenue Theatre, Nov. 7, 1888. The English version was much more popular than the French.

**Nais**.—French opera-ballet in three acts, music by Rameau, words by Cahusac, produced in Paris, 1749. The prologue celebrates the peace following the War of the Austrian Succession.

**Naissance de Venus, La** (The Birth of Venus).—French opera in prologue

**Naissance de Venus, La**

and five acts, music by Colasse, words by the Abbé Pic, produced in Paris, 1696.

**Narcisso**—Italian opera by Domenico Scarlatti, produced at Rome in 1714. Narcissus is the beautiful young hunter of Grecian mythology who scorns Echo's love. As a punishment for this he falls in love with himself and pines away till he is turned into the beautiful little flower which bears his name.

**Narciss Rameau**—German opera in four acts, music by Julius Stern, text by V. Hirschfeld, first produced at Breslau in 1907. The libretto is based upon Emil Brachvogel's tragedy, "Narciss," and contains the history of Madame Pompadour. The latter, and not Narciss Rameau, the nephew of the composer, Jean Philippe Rameau, is the real hero of the opera. This opera is a splendid achievement, and will doubtless remain on the stage for some time.

**Natalie; ou, La Famille Russe** (Natalie; or, The Russian Family)—French opera in three acts, music by Reicha, words by Guy, produced in Paris, 1816.

**Naufage de la Meduse, Le** (The Shipwreck of Medusa)—French opera in four acts, music by Flotow with Pilati and Grisar, words by the brothers Cogniard, produced in Paris, 1839. The score was burned later in Hamburg and Flotow wrote the opera once more under the title, "Die Matrosen," ("The Seamen").

**Nausikaa**—German tragic opera in three acts and a prologue, music and words by Bungert, produced in Dresden, 1901. The story is taken from the second part of the "Odyssey." Nausikaa, a King's daughter, loves Odysseus, and saves his life by offering herself a sacrifice to Poseidon. This opera is one of a series of four.

**Nautch Girl, The; or, The Rajah of Chutneypore**—Comic opera in two acts, music by Edward Solomon, book by George Dance and Frank Desprez, first produced at the Savoy Theatre, London, June 30, 1891.

**Neaga**—Swedish opera, music by Ivar Hallström, text by Carmen Sylva, produced in Stockholm, 1885.

**Nebenbuhler, Die** (The Rivals)—A romantic opera in three acts, music by Wilhelm Frendenberg, text by Gustav Gurski, produced at Wiesbaden in 1879. This opera is also known

**Nicolo de Lapi**

as "The Flight to Syracuse," and it is adapted from Wieland's "Clelia und Sinibald."

**Neger, Die** (The Negroes)—German opera in two acts, music by Lallieri, words by Treitschke, produced in Vienna, 1802. It was the composer's last opera.

**Neige, La; ou, Le Nouvel Eginhard** (The Snow; or, The New Eginhard)—French comic opera in four acts, music by Auber, words by Scribe and Germain Delavigne, produced in Paris, 1823.

**Nell Gwynne**—Comic opera in three acts, music by Robert Planquette, words by H. B. Farnie, first produced at the Avenue Theatre, London, February 7, 1884. The plot is founded upon the romantic story of Nell Gwynne, who rose from the position of humble orange girl to be the greatest actress of her time and the mistress of Charles II.

**Nephtali; ou, Les Ammonites**—French opera in three acts, music by Blaugini, words by Aignan, produced in Paris, 1806.

**Neptune and Amphitrite**—English opera by Thomas A. Arne, produced at London in 1746. In Roman mythology Neptune was the god of the sea; and Aphrodite, his wife, was supposed to have been born of the sea foam.

**Nerone** (Nero)—Italian opera, music by Duni, produced in Rome, 1735. The story centers about the person of the Roman Emperor Nero.

**Ne Touchez pas à la Reine** (Do Not Offend the Queen)—French comic opera in three acts, music by Xavier Boisselot, text by Walz and Scribe, produced in Paris in 1847. Text is replete with improbable incidents which cater to an unrefined taste in their hits at royalty. Music is of an excellent character.

**Neue Don Quixote, Der** (The New Don Quixote)—Polish comic opera by Stanislaus Moninszko with text by Count Fredro, produced at Wilna in 1847; also called the "Inn in the Apennines."

**Neue Krumme Teufel, Der** (The New Crooked Devil)—German comic opera, music by Haydn, words by Joseph Kurz, produced in Vienna, 1751. The libretto is adapted from Lesage's "Diable Boiteux."

**Nicolo de Lapi**—Italian opera in four acts, music by Francesco Schira.

**Nicolo de Lapi**

words by Pinto, produced in London, 1863. The story has a historical foundation, the scene being laid during the Siege of Florence in 1529.

**Night Dancers, The**—English romantic opera, music by E. J. Loder, produced in London, 1846. Since that date it has been twice revived. It is Loder's finest work.

**Niji-Novgorodians, The**—Russian grand opera in four acts, music by Napravnik, words by Kalaschnikoff, produced in St. Petersburg, 1868, revived again in 1888. Niji-Novgorod is a great commercial city of Russia.

**Nina**—Italian opera in three acts, music by Paesello, words by Lorenzi, produced in Belvedere, near Naples, 1789. The libretto is adapted from an earlier one by Marsollier.

**Nina; or, La Folle par Amour** (Nina; or, Insanity Through Love)—Operetta by Delayrac, text by Marsollier, produced at Paris in 1786. This was a popular opera subject. Nina, on her way to meet her lover, is told that he has been killed in a duel. She loses her mind and day after day she walks this same path, till one day her lover appears before her safe and well. This happily restores her reason. This was one of the earliest operas, popular in America in the last decade of the Eighteenth Century.

**Ninette à la Cour** (Ninette at Court)—French comic opera, music by Duni, words by Favart, produced in Parma and Paris, 1755. It was Duni's first attempt at comic opera and was a great success.

**Ninon**—A musical drama by Mojsisovics, original French text by Rolf Raymond, translated by Eder May-Lucey and Alfred Hagen, produced at Pressburg in 1907. Ninon is a Bohemian Parisienne. She becomes the wife of a splendid man, but tires of married life, and when he becomes insane she goes back to her old life and sinks lower and lower every day. She realizes too late what her blessings were and when her husband returns she finds she has forfeited his love. A splendid opera which will surely be produced on the best stages.

**Nino** (Ancient Island of Ios.)—Italian opera, music by Francesco Courcelle, text by Zanella. First produced at Reggio, 1720, and at Venice in 1732.

**No Song, No Supper**

**Ninon Chez Madame de Seigne** (Ninon at the Home of Madame de Seigne)—One act opera, music by H. Berton, words by Emanuel Dupaty, first produced at the Théâtre Feydeau, Paris, September 26, 1808.

**Niobe**—Italian opera, by Giovanni Pacini, produced at Naples in 1826. "Niobe" is one of Pacini's best compositions, the music is charming. Text is taken from the tragic story of this Queen of Thebes.

**Nitetti**—An Italian opera by Nic. Jomelli. Libretto is based upon a three-act text by Métastase, produced at Stuttgart in 1753. Nitteti was an Egyptian princess.

**Nitocri**—Opera by Saverio Mercadante, text by Piosasco, produced at Turin in 1825. Nitocri was the wife of Nebuchadnezzar.

**Nixe, Die** (The Nymph)—German opera by Müller von der Ocker, produced at Magdeburg in 1907. The text is based on Baumbach's little fairy tale. It is a charming musical production and very well liked.

**Noces de Pelée et de Thetis, Les** (The Nuptials of Paleus and Thetis)—Celebrated ballet by Benserade, first produced at Paris, 1654. Subject of this ballet and many operas is taken from the mythological story of the marriage feast at which Juno, Minerva and Venus quarrel for the prize of beauty. Benserade's ballet, taken from the Italian, was often danced by Louis XIV. and the ladies of the court.

**Noite do Castello, A**—Portuguese opera in three acts, music by Antonio Gomez, produced in Rio de Janeiro, 1861. It was the composer's first work for the stage.

**No Magic Like Love, or The British Enchanters**—An English opera by Lord Lansdowne, produced at London in 1706. Lord Lansdowne strove to improve the quality of operatic librettos, and his efforts were cordially approved of.

**Normandy Wedding, A**—Three-act opera by Furst. Libretto by J. Cheever Goodwin and Charles Alfred Byrne. Place, Normandy. Time, the Eighteenth Century. First produced at Boston, Mass., in 1898.

**No Song, No Supper**—English comic opera in two acts, music by Storace, words by Prince Hoare, produced in London, 1790. Later it became quite popular in America.



**Notre Dame de Paris**

**Notre Dame de Paris**—Opera, music by William H. Fry, words by J. R. Fry, first produced in Philadelphia, 1863, later given in New York.

**Noune Saglante, La** (The Bleeding Nun)—French grand opera in five acts, music by Gounod, words by Scribe and Delavigne, produced in Paris, 1854. The libretto is adapted from Lewis' "Le Moine." The scene is an old Bohemian castle, which is haunted by the "Noune Saglante."

**Nourjahad**—English opera, music by Loder, words by Arnold, produced in London, 1834.

**Nouveau Seigneur du Village, Le** (The New Village Magistrate)—French comic opera in one act, music by Boieldieu, text by Favieres and Greuze de Lesser, produced at Paris in 1813.

**Nouvelle École des Femmes, La** (The New School for Women)—French comic opera in three acts, music by Philidor, words by Moissy, produced in Paris, January 22, 1770.

**Nozze di Dorina, Le** (The Wedding of Dorina)—Italian opera, music by Sarti, produced in Venice, 1782. It was revived in Paris later on.

**Odysseus' Heimkehr**

**Nozze di Teti e Peleo, Le** (The Marriage of Teti and Peleo)—Opera in three acts, music by Cavalli, words by Persiana, produced in Venice, 1639. This was the composer's first opera.

**Nuits d'Espagne, Les** (The Nights of Spain)—French comic opera in two acts, music by Lemet, words by Carré, produced in Paris, 1857.

**Numitor**—Italian opera, music by Giov. Porta, text by A. Rolla, first produced at London, 1720. Hero is Numitore, King of Alba, who was dethroned by his brother, but whose grandsons, Romulus and Remus, helped him to regain the throne.

**Nurmahal**—German grand opera in two acts, music by Spontini, words by Herklots, produced in Berlin, May 27, 1822. The subject is taken from Moore's "Lalla Rookh." The oriental setting is the only thing that lends it any interest, and it was never sung outside of Berlin.

**Nydia, the Blind Girl of Pompeii**—Grand opera by George Fox, first produced at the Crystal Palace, London, May 11, 1892. The story is that of Bulwer Lytton's novel, "The Last Days of Pompeii."

## O

**Oberon, König der Elfen** (Oberon, King of the Elves)—Operetta in three acts. German music by Paul Wranitzky, appeared at Frankfort A/M in 1790. This romantic little operetta was produced in honor of the coronation of Leopold II.

**Oberto, Count di San Bonifazio** (Hubert, Count of St. Boniface)—Italian opera in two acts, music by Verdi, words by Solera, produced in Milan, 1839.

**Ochsenminuett, Das** (The Oxen Minuet)—An operetta. Text is by Hoffmann, the music was compiled by Seyfried from various Haydn compositions. Produced at Vienna in 1823.

**Octavia**—Italian opera by Scarlatti, produced in 1715. Octavia, the wife of Emperor Nero, is the heroine of this opera.

**Œdipe à Calone** (Œdipus at Colonus)—French grand opera in three acts, music by Sacchini, words by

Guillard, produced in Paris February 1, 1787. The first dramatization of Œdipus was by Sophocles, and all later attempts are based upon his great work.

**Oddities, The**—English opera, music and words by Charles Dibdin, produced in London, 1789. The opera contained many sea songs, which are still sung by English sailors, among them "Ben Backstay" and "Tom Bowling."

**Odysse, Die**—One of the two main divisions of August Bungert's hexology, "Homerische Welt," comprising the operas. "Kirke," "Nausikaa," "Odysseus," "Heimkehr," and "Odysseus' Tod." It was completed in 1896.

**Odysseus' Heimkehr** (Odysseus' Return)—German tragic opera with prologue and three acts, music and text by August Bungert, first produced at Dresden in 1903. Well-known story of Ulysses' return to

**Odysseus' Heimkehr**

Penelope, his patient wife, and the slaying of the suitors. This opera is the third in a series of four.

**Odysseus' Tod** (Odysseus' Death) — Musical drama with prologue and three acts, music and libretto by August Bungert, first produced at Dresden, 1903. Last part of the *Odyssey*. Scene is laid in Ithaca. Bungert changes the story some by denying Ulysses a peaceful death in his old age. Music of this opera bears marked resemblance to Wagner.

**Old Guard, The** — Comic opera in three acts, music by R. Planquette, words by H. B. Farnie, first produced at the Grand Theatre, Birmingham, October 10, 1887, then at the Avenue Theatre, London, October 26, 1887. The scene is in the time of the first Napoleon.

**Olga** — Russian opera in three acts by Moritz Bernhard, produced at St. Petersburg in 1845. Plot is the story of Olga, who is the daughter of a Russian exile.

**Olympie** — French opera in three acts, music by Kalkbrenner, words by Guillard, produced in Paris, December 18, 1798. The libretto is adapted from a tragedy by Voltaire. Olympia was the daughter of Alexander the Great.

**Olympie** — French opera in three acts, music by Spontini, words by Briffault, Dieulafoy, and Bujac, produced in Paris, December 20, 1819. The libretto was based upon Voltaire's tragedy.

**Omar und Leila** — Opera in three acts by F. E. Fesca, libretto by Ludwig Robert, produced at Karlsruhe in 1823. A love story full of romance.

**Omphale** — French grand opera in five acts with a prologue. Music by Destouches, text by La Motte, produced at Paris in 1701. Omphale is the widow of Tmolus, King of Lydia, in whose service Hercules labored three years.

**Ondines au Champagne, Les** — Comic opera, music by Lecocq, first produced in Paris, 1865. An English version by Farnie, called "The Sea Nymphs," was presented in London, 1877. The love affairs of two mermaids who went to a young ladies' seminary to finish their education, form the basis of the plot.

**One o'Clock, or The Wood Demon** — An English opera by Michael Kelly and Matthew King, produced at London in 1807.

**Orestes**

**On ne s'Avisé Jamais de Tout** (One Never Knows Everything) — French comic opera in one act, music by Monsigny, words by Sedaine, produced in Paris, September 17, 1761. The libretto was adapted from a fable of Lafontaine's.

**Opera of Operas, The; or, Tom Thumb the Great** — English opera, music by Arne, words by Fielding, the English novelist, produced in London, 1733. It is merely an adaptation from Fielding's "Tragedy of Tragedies," and is a severe satire upon the opera of the time.

**Opernprobe, Die** (The Rehearsal) — German comic opera in one act, music and text by A. G. Lortzing, produced at Berlin in 1851. Lortzing got the material for his libretto from an old comedy. The story is cleverly told and depends upon disguises for its wholesome, simple fun. The music is genuine Lortzing and equal to that of his larger operas. When first produced, it did not seem to be appreciated, but in 1899 it reappeared and it has since been received with a great deal of favor.

**Opritschnick, Der** (The Russian Body Guard) — Russian opera in four acts by Tschaikowsky, produced at St. Petersburg in 1874. The text is taken from a Russian tragedy by Layetschnikoff. The Opritschnicks were the well-known historical body guards of Ivan the Terrible, first to call himself "Czar" of Russia, who lived in the Sixteenth Century.

**Orakel in Delphi, Das** (The Delphic Oracle) — German grand opera in three acts, music by J. N. K. Götz, text by Sonderhausen, produced at Weimar in 1822.

**Orazzi e Curiazzii, Gli** (The Horatii and Curiaatii) — Italian opera in two acts, music by Cimarosa, words by Sografi, produced in Venice in 1797. The story is from Roman legendary history.

**Order of His Holiness, By** (Auf Hohen Befehl) — Comic opera in three acts, music by Carl Reinecke of Leipzig, with words written by the composer from Rhul's novel, "Ovidius at Court." The scene is laid in a small German capital during the Eighteenth Century.

**Orestes** — A trilogy by Felix Weingartner, adapted from the "Oresteia" of Æschylus, first produced in Leipzig in 1902.

## Orfeo

**Orfeo (Orpheus)**—Italian opera, music by Monteverde, produced in Mantau, 1607. The theme is a mythological one.

**Orion**—French grand opera in five acts with a prologue; music by Lacoste, libretto by Lafont, produced at Paris in 1728. Orion, the great hunter in Greek mythology, pursued the Pleiades till they were turned to stars, then he turned his attention to Diana, but as punishment for his audacity he was turned into a constellation and is now one of the finest winter constellations of the north.

**Orlando**—Italian opera, music by Handel, first produced at London, 1732. Orlando was the same as Roland in French romance.

**Orontea, Regina d'Egitto (Queen of Egypt)**—Italian opera by Cesti, words by Cicognini, produced in Ven-

## Paria, Der

ice, 1649. The opera was sung in Venice till 1683.

**Ostralenka**—Opera in four acts, music by Bonawitz, words by Haimbach, produced in Philadelphia, 1874.

**Othello**—Tragic opera in three acts, music by Rossini, text by Berio, first produced at Naples, 1816. Based upon Shakespeare's tragedy by same title. Verdi's "Othello" appeared seventy years later.

**Otto, der Schütz (The Archer)**—German opera in four acts, music by K. H. A. Reis, text by Pasque, produced at Mainz in 1856. Otto, the Hunter, is the hero of a Rhine legend.

**Ottone**—Italian opera, music by Pollaroli, text by Frigimelica Roberti, first produced in 1696, and twenty years later, with some changes, at Venice; appeared in London, 1722, with music by Handel.

## P

**Padlock, The**—English opera, music by Charles Dibdin, words by Bickersstaff, produced in London, 1768. The composer sang the part of Mungo in the opera.

**Pagode, La (The Pagoda)**—French comic opera in two acts, music by Fauconnier, words by St. Georges, produced in Paris, 1859.

**Paladins, Les (The Knights Errant)**—French opera ballet in three acts, music by Rameau, words by Monticour, produced in Paris, 1760.

**Palma**—French comic opera in two acts, music by C. Henry Plantade, libretto by Lemontey, produced at Paris in 1798. Subject tells of funny incidents in a trip to Greece.

**Palmira**—An Italian opera in two acts, music by Antonio Salieri, libretto by Gamera, produced at Vienna in 1795. The heroine was the Persian Queen Palmira.

**Paludier du Bourg-de-Batz, Le (The Saltmaker of Bourg-de-Batz)**—French comic opera in two acts, music by Lefebore, words by Tanguy, produced in Angers, 1876.

**Panier Fleuri, Le (The Flower Basket)**—French comic opera in one act, music by Ambroise Thomas, words by Leuven and Brunswick, produced in

Paris, May 6, 1839. It is one of the first of Thomas' compositions.

**Panjandrum**—Two-act opera by Morse. Libretto by J. Cheever Goodwin. Place, Subaya, a suburb of Manila, and the Island of Borneo. Time, the present. First produced at New York in 1893.

**Pantagruel**—French opéra-bouffe in two acts by Labarre, words by Henri Trianon, produced in Paris, 1855.

**Panurge**—A comic opera in three acts, music by Hervé, words by Clairville and Gastineau, represented at the Bouffes-Parisiennes, September 10, 1879. It is founded upon the third book of Rabelais' "Pantagruel."

**Paolo Emilio**—Italian grand opera, music by Romolo Pignatta, words by Rossi, produced in Venice, 1699.

**Papa Martin**—Italian comic opera, music by Cagnon, words by Ghislanzoni, produced at Genoa, 1871.

**Paquerette**—French comic opera in one act, music by Duprato, words by Grange and Laronnat, produced in Paris, 1856.

**Paria, Der (The Outcast)**—Polish opera in three acts, music by Moninszko, words by Checinski, produced in Warsaw, 1869.



**Paride**

**Paride (Paris)**—Italian opera, music and words by Bontempi, produced in Dresden, 1662. The story is the mythological one of Paris and Helen.

**Paride ed Elena (Paris and Helen)**—Italian opera, music by Gluck, words by Calzabigi, produced in Vienna, 1770.

**Parisiana**—Opera in three acts, music by Donizetti, words by Romani, produced in Florence, 1833. Lord Byron's tragic poem is the source of the plot.

**Part du Diable, La (The Devil's Share)**—French comic opera in three acts, music by Auber, words by Scribe, produced in Paris, January 16, 1843. The scene of the story is Spain in the Eighteenth Century. Philip V. is cured of his melancholy by the sweet singing of Carlo Broschi.

**Partenope**—Italian opera, music by numerous composers: Caldara (Venice, 1707, popular); Don Serri (Métastase's text, Naples, 1722); Handel (London, 1730); Rossini (Naples, 1819). Parthenope was a siren who drowned herself for Ulysses' sake.

**Pastorale en Musique, La (The Pastoral in Music)**—The first French opera. Music by Cambert, words by the Abbé Perrin, first produced at Issy, near Paris, 1659, at the château of M. de la Haye. All operas before this were Italian operas or arrangements of them.

**Pastor Fido (The Faithful Shepherd)**—Famous Italian tragi-comic pastorale, music by Sir Richard Fanshawe, text by the poet, Batiste Guarini. First appeared in London under its English title, 1646. The poem was translated into nearly all the European languages, almost as soon as it appeared, and became popular with composers.

**Patrie (Native Land)**—French grand opera in five acts, music by Emile Paladilhe, words by Gallet, produced in Paris, 1886. The libretto is founded upon Sardou's drama by the same name.

**Paul and Virginia**—French romantic opera in three acts and seven tableaux, music by Massé, words by Carré and Barbier, produced in Paris, November 15, 1876. The libretto is adapted from Saint-Pierre's novel by the same name. The scene is an island off the African coast in the Eighteenth Century. The ship bring-

**Pêcheurs de Perles, Les**

ing Virginia back from France is wrecked and her body is cast upon the shore, where her lover is waiting for her return.

**Pauline, the Lady of Lyons**—English opera in three acts, music by F. H. Cowen, words by Hersee, produced in London, 1876. This was Cowen's first opera.

**Paul Jones**—Comic opera in three acts, originally produced under the title "Surcouf," at Folies Dramatiques, Paris, October 6, 1887; adapted into English by H. B. Farnie and first produced at the Prince of Wales' Theatre, London, January 2, 1889.

**Pavillon du Calife; ou, Almanzor et Zobeide (The Pavilion of Calif; or, Almanzor and Zobeide)**—French opera in two acts, music by Dalayrac, words by Despres, Deschamps and Morel; produced in Paris, 1804. It was later revised under the title, "Le Pavillon des Fleurs; ou, Les Pêcheurs de Grenade."

**Paysan, Le (The Countryman)**—French comic opera in one act, music by Ch. Poisot, text by Alboize, produced at Paris in 1850. A young officer of peasant birth loves the daughter of a proud baron, but the latter objects to the marriage. Emperor Joseph II. comes to the rescue of the lovers by knighting the officer's father.

**Pazzia Senile, La (Senile Folly)**—Italian intermezzo, music by Banchieri, produced in Venice, 1598. Grove says it may almost be called the first comic opera, though that title is usually given to "La Lerva Padrona," 1733.

**Pêcheurs, Les (The Fishermen)**—French operetta in one act, music by Gossec, words by the Marquis de la Salle, produced in Paris, 1766.

**Pêcheurs de Catane, Les (The Fishermen of Catane)**—French comic opera in three acts, music by A. Mailart, text by Carré and Cormon, produced at Paris in 1860. Fernand, a young nobleman, betrays Nella, a peasant girl. When she learns of his engagement to a woman of his own station, she enters a convent. Fernand regrets having deceived Nella, breaks his engagement and offers to marry her, but it is too late; the girl dies of a broken heart.

**Pêcheurs de Perles, Les (The Pearl Fishers)**—French opera in three acts, music by Bizet, words by Carré and

**Pêcheurs de Perles, Les**

Cormon, produced in Paris, September 30, 1863. The story is an Indian one. The heroine of the opera is Leila, a priestess on the Island of Ceylon.

**Peggy from Paris** — Musical play in a prologue and two acts, music by William Loraine, words by George Ade, first produced in Chicago, 1902.

**Peines et les Plaisirs d'Amour, Les** (The Pains and the Pleasures of Love) — French pastoral opera in five acts and a prologue; music by Camille Saint-Saëns, words by Gilbert, produced in Paris, 1872.

**Peintre Amoureux de son Modèle, Le** (The Painter in Love with His Model) — French operetta in two acts, music by Duni, words by Anseaume, produced in Paris, July 26, 1757. The libretto was translated from an Italian one called "Il Pittor Innamorato" (The Painter in Love).

**Pelage; ou, Le Roi de la Paix** (Pelage; or, The King of Peace) — French opera in two acts, music by Spontini, words by Jouy, produced in Paris, 1814, to celebrate the return of Louis XVIII.

**Pelops** (Pelops) — Italian opera, music by Jomelli, words by Verazi, produced in Stuttgart, 1755. The story is from mythology. Pelops was the son of King Tantalus and Dione.

**Penelope** — French opera in three acts, music by Piccini, words by Marmontel, produced in Paris, 1785.

**Penelope, La** — Italian opera in two acts, music by Cimarosa, produced in Naples in 1795. Penelope was the wife of Ulysses, and the opera deals with the hero's return from his long wandering.

**Pepita** — Comic opera in three acts, music by Charles Lecocq, words adapted from the French of Durn and Chivot by "Mostyn Tedde." Under the title "La Princesse des Canaries" the opera first appeared in France, then made a tour of the English provinces and was put on at Toole's Theatre, London, August 30, 1888.

**Pepita Jimenez** — Spanish opera, music by Isaac Albeniz, produced in Barcelona, 1895. The libretto is adapted from Juan Valera. The scene is laid in a village of Andalusia in Spain.

**Père Gaillard** (Father Gaillard) — French comic opera in three acts, mu-

**Peter Schmoll**

sic by Napoleon Henry Reber, libretto by Sauvage, produced at Paris in 1852. Opera was not a success; one had to be educated up to it to enjoy it.

**Perichole, La** — A comic opera in three acts, music by Offenbach, words by Henri Meilhac and Ludovic Halévy, first produced at the Théâtre de Varieties, Paris, October 6, 1868. This popular opera has been revived several times, notably at Paris in 1874, and in London at the Garrick Theatre in September, 1897. The English version was written by Alfred Murray. The plot is founded on the true story of a Spanish Indian opera singer who lived in Lima, Peru, in the latter half of the Eighteenth Century, and captured the heart of its old Viceroy.

**Perle du Brésil, La** (The Pearl of Brazil) — French opera in three acts, music by Félicien David, words by Gabriel and Sylvain St. Etienne, produced in Paris, 1851.

**Peronne Sauvée** (Peronne Saved) — French opera, music by Dezède, words by Billardon de Sauvigny, produced in Paris, 1783.

**Perruche, La** (The Parrot) — French comic opera in one act, music by A. Louis Clapisson, libretto by Duma noir and Dupin, produced at Paris in 1840. This little opera enjoyed a long popularity and for years it was a favorite curtain raiser.

**Perruquier de la Regence, Le** (The Wigmaker of the Regency) — French comic opera in three acts, music by Ambroise Thomas, words by Planard and Dupart, produced in Paris, March 30, 1838. The music is still occasionally sung.

**Persée** (Perseus) — French grand opera in three acts, music by Philidor, words by Quinault, revised by Marmontel, produced in Paris, October 24, 1780. The story is from Greek mythology.

**Peters Bryllup** — Danish opera in one act, music by Schulz, words by Tharup, produced in Copenhagen, 1791.

**Peter Schmoll und Seine Nachbarn** (Peter Schmoll and His Neighbors) — German comic opera, music by Weber, words by Turk, produced in Augsburg, March, 1803. It had been rehearsed in Salzburg, June, 1802, and there is a possibility that it was performed there. The libretto was adapted from Cramer's novel of the same name.

**Petit Chaperon Rouge, Le**

**Petit Chaperon Rouge, Le** (Little Red Riding Hood)—French comic opera in three acts, music by Boieldieu, words by Theaulon, produced in Paris, 1818.

**Petit Duc, Le** (The Little Duke)—Comic opera in three acts, music by Lecocq, words by Meilhac and Halévy, first presented at Paris, 1878. Later in the same year an English version by Saville and Bolton Rowe was presented in London.

**Petite Mariée, La** (The Little Bride)—French comic opera in three acts, music by Lecocq, words by Letterrier and Vanloo, produced in Paris, 1875. This has been translated into English and is one of Lecocq's most popular operas.

**Petit Faust, Le** (The Little Faust)—French opéra bouffe in three acts and four tableaux, music by Hervé, words by Cremieux and Jaime, produced in Paris, 1869. This has been translated into English and is the composer's most successful work.

**Petite Mademoiselle, La**—Comic opera in three acts, music by Lecocq, words by Meilhac and Halévy, produced at the Renaissance Theatre, Paris, April 12, 1879, and at the Alhambra Theatre, London, in 1879. A German version called "Die Feindin des Cardinals" (The Enemy of the Cardinals), was presented at Berlin, March 20, 1880.

**Petit Matelot, Le** (The Little Sailor)—French comic opera in one act, music by Pierre Gaveaux, libretto by Pigault-Lebrun, produced at Paris in 1796. It reappeared eight years later under the title, "The Impromptu Marriage."

**Petruchio**—English opera in one act, music by Alick Maclean, written in 1895. It won a prize offered in that year by Madame Fanny Moody and Mr. Charles Manners.

**Pfauenfest, Das** (The Peacock Festival)—German grand opera in three acts, music by Zumsteeg, words by Werthes, produced in Stuttgart, 1801.

**Pfeiferstag, Der** (The Piper's Festival)—German opera in three acts, music by Max Schillings, words by Sporck, produced in Schwerin, 1899. The Piper's Day was a custom peculiar to upper Elsass. Once a year all the pipers gathered at Rappoltsweiler under the protection of the Piper King, the master of Rappoltsweiler.

**Pierre de Medicis**

**Pfeifer von Hardt, Der** (The Piper from Hardt)—A romantic folk opera by Ferdinand Langer, first produced at Mannheim in 1894. Very successful and still very popular.

**Phaon**—French opera in two acts, music by Piccinni, words by Watelet, produced before the French court in Choisy, 1778. The story is the well known one of Sappho and Phaon.

**Pharamond**—French opera in three acts, music by Berton, Kreutzer and Boieldieu, words by Ancelot, Guirand and Soumet; produced in Paris, 1825.

**Pharao**—Opera, music by C. H. Graun, produced in Brunswick, 1733. This is a German version of "Gianguir," by Apostolo Zeno. The recitatives are in German, the airs in Italian.

**Philemon and Baucis**—This mythological subject is the text of many operas. Among them the earliest is by Gluck (Parma, 1769). Gounod's opera with text by Barbier and Carré, produced at Paris, 1860, is perhaps the best.

**Philtre, Le** (The Love Charm)—French opera in two acts, music by Auber, words by Scribe, produced in Paris, 1831. This has been translated into English and has had many performances.

**Phryne**—French comic opera in two acts, music by Saint-Saëns, produced in Paris, 1893.

**Picaros et Diego; ou, La Polle Soirée**—French comic opera in one act, music by Dalayrac, words by Dupaty, produced in Paris, 1803. This opera had been presented the preceding year as "L'Antichambre; ou, Les Valets Entré Eux."

**Piccolino**—Comic opera in three acts, music by Ernest Guirand, words by Nutter, adapted from Sardou; first produced in Paris, April 11, 1876, and in 1879 at Her Majesty's Theatre, London.

**Piccolo Haydn, Il** (Young Haydn)—An Italian lyric comedy in one act, music by Gætano Cipollini, text by Sociale, produced first at Como in 1893. The text is founded on an incident in the youth of Haydn. The opera is a charming little thing and has been very popular in Italy and Germany.

**Pierre de Medicis**—Opera in four acts and seven tableaux, music by Prince Poniatowski, words by St. Georges and Pacini, produced in



**Pierre de Medicis**

Paris, 1860. The rivalry of Julien and Pierre de Medicis for the hand of Laura Salviati is the basis of the plot.

**Pierre et Catherine** (Pierre and Catherine)—French comic opera in one act, music by Adolphe Adam, libretto by F. Flotow and Saint-Georges, produced at Paris in 1829. This opera is one of Adam's earliest compositions and contained indications of his ability.

**Pierrette and Jaquot**—French operetta in one act, music by Offenbach, words by Noriac and Gille, produced in Paris, 1876.

**Pietra del Paragone, La** (The Touchstone)—Italian opera buffa in two acts, music by Rossini, words by Romanelli, produced in Milan, 1812. This was one of Rossini's first operas. He later used parts of it in his "Cenerentola."

**Pietro il Grande** (Peter the Great)—Musical drama in five acts, music by L. G. Jullien, produced in London, 1852.

**Pietro von Albano**—German opera in three acts, music by L. Spohr, libretto by Karl Pfeiffer, produced at Cassel in 1827.

**Pigeon, Vole!** (Pigeon, Fly!)—A French opera in one act, music and text by Fr. Castil-Blaze, produced at Paris in 1843. A jealous lover intercepts a dove which is bearing a message from a rival lover to his own sweetheart. He sets the dove free with its message, but has his rival killed.

**Pilger von Mekka, Die** (The Pilgrims from Mecca)—An operetta by Gluck, produced at Schönbrunn in 1764. The text is translated from Doncourt's "Rencontre Imprévue" (The Unexpected Meeting).

**Pipe of Desire, The**—A fairy opera in one act, music by Frederick S. Converse, text by G. E. Barton. Iolan, a young peasant, radiant with success and hope, returns to his home after an absence of several years, to claim Naoia, his bride. In the forest he meets the elves and their King; he invites them to the wedding, but because he is rude to the King, the latter plays upon his Pipe of Desire, and poor Iolan sees his bride die before his eyes. Then the King plays more and Iolan finds himself an old man. So bowed is he by grief that he submits and says, "Thy will be done." Feeling that he has curbed the pride

**Poete Suppose, Le**

and self-satisfaction of the youth, the King stops playing. Then Iolan sees it was but a dream and before him, in reality, stands his beloved Naoia.

**Pique-Dame**—Russian tragic opera in three acts, music by Tschaikowsky, words by Modest Tschaikowsky, produced in St. Petersburg, December 19, 1890. The libretto is founded upon Pouschkin's novel.

**Piramo e Tisbe** (Pyramus and Thisbe)—Italian opera, music by Gluck, produced in London, 1746. It is a parody on the well known story of the two Babylonian lovers. It was a complete failure and is of no significance, were it not for the fact that it is said to have been the means of opening Gluck's eyes to the degradation to which opera had sunk.

**Pirata, Il** (The Pirate)—Italian opera in two acts, music by Bellini, words by Romani, produced in Milan, 1827. It was a tremendous success when first given and has been often revived since then.

**Pirates, The**—English opera, music by Storace, words by Cobb, produced in London, 1792.

**Pirro, Il**—Italian opera, music by Paisiello, produced in Naples, 1876. It is the first serious opera into which are introduced concerted introductions and finales.

**Pirro e Demetrio**—Italian opera in three acts, music by Alessandro Scarlatti, words by Adriano Morselli, produced in Naples, 1697. An English adaptation, words by McSwiney, and additional music by Nicola Haym, was presented in London, 1708, with great success.

**Pittore e Duca** (The Painter and the Duke)—An Italian opera in three acts, music by Balfe, words by Piare, produced for the carnival in Trieste, 1855. The opera was given later in London under the title, "Moro, the Painter of Antwerp."

**Pizarro**—English opera or song play, music by Michael Kelly, produced in London, 1799. Pizarro was the conqueror of Peru.

**Planteur, Le** (The Planter)—French comic opera in two acts, music by Hippolyte Monpou, text by Saint-Georges, produced at Paris in 1839. This opera met with some success.

**Poete Suppose, Le** (The Supposed Poet)—French vaudeville opera in three acts, music by S. Champeign, text by Laujon, produced in Paris in

**Poete Suppose, Le**

1782. The comedy is furnished by the preparations for a festival.

**Poia**—An opera composed by Arthur Nevin, words by Randolph Hartley, first produced at the Royal Opera in Berlin, July, 1909. The libretto is founded on legends of the Blackfoot Indians.

**Polyeucte**—French grand opera in five acts, music by Gounod, words by Carré and Barbier, produced in Paris, 1878. The libretto is adapted from Corneille's play by the same name. Polyeucte was an early Christian martyr.

**Polichinelle**—French comic opera in one act, music by Montfort, words by Scribe and Duveyrier, produced in Paris, 1839.

**Polifemo**—Opera, music by Porpora, first produced in London, 1835.

**Polinto, Il**—Opera in three acts, music by Donizetti, words by Nourrit and Cammarano, originally written for presentation at Naples in 1838, but forbidden by the authorities. Scribe adapted it for the Grand Opéra at Paris, where it was given April 10, 1840, under the title, "Les Martyrs." Twelve years later it appeared in London as "I Martini." The plot is that of Corneille's tragedy, "Polyeucte," and this story of the early Christian martyrs has supplied Donizetti with many opportunities for dramatic music.

**Polly**—English song play, music by Pepusch, words by John Gay, produced in London, 1728. It is a continuation of Gay's "Beggars' Opera." It aroused a great deal of criticism and its performance was forbidden, but it appeared later on in print.

**Polnische Jude, Der** (The Polish Jew)—German opera in two acts, music by Karl Weis, words by Leon and Batka, produced in Prague, March 3, 1901. The libretto was adapted from Erckmann-Chatrian. The story is woven around the murder of a Polish Jew by a Burgomaster of Elsass.

**Pomo d'Oro, Il** (The Golden Apple)—Italian opera by Cesti, words by Sbarra, produced in Vienna, 1666, upon the occasion of the marriage of Leopold I. of Austria.

**Pomone**—French pastoral opera in five acts, music by Cambert, words by Perrin, produced in Paris, 1671. It is said to have been the first French opera publicly presented.

**Pompeo in Armenio**—Italian opera,

**Poupée de Nürnberg, La**

music by Guiseppe Sarti, produced at Faenza, 1752. This, Sarti's first opera, scored a great success.

**Ponce de Leon**—French comic opera in three acts, music and words by H. M. Berton, produced in Paris, March 15, 1797. It was performed with great success.

**Poor Soldier, The**—English comic opera, music by William Shield, words by John O'Keefe, produced in London, 1783. This opera afterwards became popular in America.

**Porcherons, Les** (The Tea Gardens)—French comic opera in three acts, music by Albert Grisar, text by Lurien and J. Sauvage, produced at Paris in 1850. Scene is laid near and in Paris, and is of the period of Louis XV. The music is some of the best Grisar ever wrote; it is full of grace and melody.

**Portefaix, Le** (The Porter)—French comic opera in three acts, music by J. M. Gomis, text by Scribe, produced at Paris in 1835.

**Porto Basso, A**—Lyric drama in three acts. Music by Niccola Spinelli, text based upon Checchi's "Cognetti." Translated into the German by Ludwig Hartmann. First performed at Cologne, 1904. Time, present; scene, Naples. The music soon brought Spinelli prominently before the public.

**Portoghesi in Goa, I** (The Portuguese in Goa)—Italian opera, music by Sir Julius Benedict, produced in Stuttgart in 1830, and in Naples in 1831, where it was much more successful. Goa is a small Portuguese territory on the west coast of India.

**Portrait de Manon, Le** (Manon's Portrait)—French operetta in one act, music by Massenet, produced in Paris, 1894.

**Porus**—German opera in five acts, music by S. Kusser (Cousser), text by Bressand, first produced at Braunschweig, 1693. Porus was King of India in the Fourth Century B. C., and became famous in history as the Indian King who withstood Alexander the Great.

**Pounce & Co.; or, Capital vs. Labor**—American comic opera in two acts, music and words by Benjamin E. Woolf, first produced in Boston, 1883.

**Poupée de Nürnberg, La** (The Nuremberg Doll)—French comic opera in one act, music by A. C. Adam, words by De Leuven and Beauplan,

**Poupée de Nürnberg, La**

produced in Paris, 1852. The motive for the libretto was taken from E. T. A. Hoffmann's "Sandmann" (Sandman). The time is the Nineteenth Century and the place a toy shop in Nuremberg. The opera was quite forgotten, but has recently been revived.

**Power of Evil, The**—Russian opera, music by Serov, finished by Soloviev, produced after 1871. The libretto is founded on a play by Ostrovsky, the Russian dramatist. The scene is the present time, and the story is exceedingly sordid and realistic. It is still performed on the Russian stage.

**Praxiteles; ou, La Ceinture**—French opera in one act, music by Madame Devismes, words by Milcent, produced in Paris, 1800.

**Pré aux Clercs, Le** (The Clerks' Meadow)—French comic opera in three acts, music by Hérold, words by Planard, produced in Paris, 1832. The story is historical; the scene is laid at the court of Charles IX. of France in the Sixteenth Century. The opera is sometimes regarded as Hérold's finest.

**Preciosa**—German musical drama in four acts, music by Charles M. Von Weber, libretto by Alexander Wolff, first produced at Berlin in 1821. The scene is laid in Spain. A young nobleman, Don Alonzo, falls violently in love with Preciosa, a beautiful Bohemian girl whose virtue and charms are on everybody's lips. She does not believe, however, that she should marry so noble a suitor, and remains with the gypsies. But Alonzo loves her dearly. The gypsy chief gets into difficulty, and in order to gain his freedom he confesses that Preciosa was stolen from a noble family when she was a child, and so, of course, the lovers are united. "Preciosa" contains some of Weber's best music; it is a national gem and some of its songs will be popular forever. In 1858 the opera was reduced to one act.

**Premier Jour de Bonheur, Le** (The First day of Good Fortune)—French comic opera in three acts, music by Auber, words by d'Ennery and Cormon, produced in Paris, 1868.

**Prés Saint Gervais, Les** (The Meadows of Saint Gervais)—French operetta in three acts, music by C. Lecocq, text by Philip Gille and V. Sardou, produced at Paris in 1874. In

**Princesse d'Auberge**

1876 this opera appeared at Vienna under the German title, "Prinz Conti."

**Pretendus, Les** (The Betrothed)—French grand opera in three acts, music by J. B. Lemoigne, libretto by Rochon de Chabannes, produced at Paris in 1789. This opera was popular for over thirty years.

**Prigione d'Edinburgo, La** (The Prison of Edinburgh)—Italian opera in three acts, music by F. Ricci, words by Rossi, produced in Trieste, March, 1838. The song, "Lulla Poppa del Mio Brick," from this opera, was for a long time one of the most popular in Italy.

**Prigionier, Il** (The Prisoner); sometimes called "Il Prigionier Superbo" (The Noble Prisoner)—Italian opera in three acts, music by Pergolesi, produced in Naples, 1733.

**Prima Donna, La**—Comic opera in three acts, music by Tito Mattei, libretto adapted from "The Duke's Dilemma," a story by H. B. Farnie and Alfred Murray; first produced at the Avenue Theater, London, October 16, 1889.

**Prince Igor**—Russian opera in four acts and a prologue, music by Alexander Borodin, published in 1889. The opera was left unfinished by Borodin and was completed by Rimsky-Korsakov and Glazounov. The libretto is based upon "The Epic of the Army of Igor," one of the most interesting of all the old Russian chronicles.

**Prince Methusalem**—Comic opera in three acts, music by Johann Strauss, words by Treumann, adapted from Wilder and Delacour, first produced in Vienna, January 3, 1876. An English version with lyrics by Henry S. Leigh was performed at the Folies Dramatiques Theatre, London, May 19, 1883.

**Prince of Pilsen, The**—Musical comedy in two acts, music by Gustave Luders, words by Pixley, produced in Boston, May 21, 1902. The scene is Nice at the present day. A Cincinnati brewer is taken for the Prince, and he accounts for the honors shown him as a tribute to the excellent Pilsener beer that he makes.

**Prince Troubadour, Le** (The Troubadour Prince)—French comic opera in one act, music by E. N. Méhul, text by A. Duval, produced at Paris in 1813.

**Princesse d'Auberge**—Opera by Jan Blockx, Libretto by de Tieré.



**Princesse d'Auberge**

Place, Brussels. Time, the Eighteenth Century. First produced at Antwerp in 1896.

**Princesse de Babylone** (The Princess of Babylon)—French opera in three acts, music by Kreutzer, words by Vigée and Morel, produced in Paris, 1815.

**Princesse d'Élide, La**—French comedy with ballet, music by Lully, text by Molière, produced at Paris in 1664.

**Princesse Jaune, La** (The Yellow Princess)—French comic opera in one act, music by Saint-Saëns, text by Louis Gollet, first produced at Paris, 1872. A young Dutchman falls in love with the picture of a Japanese princess, but he recovers, eventually marrying a Dutch girl.

**Princess Ida; or, Castle Adamant**—Comic opera in a prologue and two acts by Sir Arthur Sullivan, words by W. S. Gilbert, first produced at the Savoy Theater, London, January 5, 1884. This is a most amusing parody on Tennyson's "Princess."

**Princess Osra**—English opera by Herbert Bunning, produced at London, Covent Garden, in 1902. The music is original and dainty, with a touch of Gallic coloring, and a great credit to the composer.

**Princess Toto**—Comic opera in three acts, music by Frederic Clay, words by W. S. Gilbert, produced at the Opera Comique, London, October 15, 1881.

**Principessa Fedele, La** (The Faithful Princess)—Italian opera by Fr. Gasparini, produced at Venice in 1709. The opera was well received and shortly after appeared upon the stage at Vienna.

**Prinz Eugen, der Edle Ritter** (Prince Eugene, the Noble Knight)—German opera in three acts, music and text by Gustav Schmidt, produced at Frankfurt A/M in 1847. Alexander Rost helped the composer in preparing the text.

**Prinz Harold's Brautfahrt** (Prince Harold's Wooing)—A German comic opera in three acts with a prelude and ballet; music by Heinrich Kratzer, text by Jakob Leiser, first produced at Barmen in 1907. The scene is laid on a northern island in the Thirteenth Century. Prince Harold, on his way north to woo the beautiful Princess Gerda, is waylaid by four ruffians. These exchange their beg-

**Promesses de Mariage, Les**

gars' clothes for those of their royal prisoner and his retinue, go north, impersonate the prince and his ministers, and furnish a great deal of fun. But before Gerda is won over to these strange royal people the Prince appears and the rogues are punished. Moderately successful.

**Prinz Wider Willen** (A Prince Against His Will)—Comic opera in three acts, music by Otto Lohle, text by Rudolph Seuberlich, first produced at Riga, Italy, 1890. Time, 1870; place, village in southern France. Story one of mistaken identity, and popular in Europe.

**Prison d'Edinbourg, La** (The Edinburgh Prison)—French comic opera in three acts, music by Prince Michele Carafa de Colobrano, text by Planard and Scott, produced at Paris in 1833. Libretto is taken from Sir Walter Scott's novel.

**Prisoner of War, The**—Two-act opera by Goldmark. Libretto by Emil Schlicht. Place, the Greek camp before Troy. Time, the end of the Trojan war. First produced at Vienna in 1899.

**Prisonnier, Le** (The Prisoner)—French comic opera in one act, music by D. D. Maria, text by Alexander Duval, produced at Paris in 1798. Opera was popular and appeared in Germany with the title, "The Arrest." Plot of story is based on a resemblance or double.

**Prisonnier d'État, Le** (The Prisoner of State)—French comic opera in one act, music by Batton, words by Melesville, produced in Paris, 1828.

**Proeris and Cephalus**—Russian opera, music by Francesco Araja, words by Soumarokoff, produced in St. Petersburg, 1755. It was written at the desire of the Empress Elizabeth and is said to be the first opera to be performed in the Russian language. The story is taken from Greek mythology.

**Promesse, Les** (The Promise)—French comic opera in three acts, music by A. L. Chapisson, libretto by Leuven and Brunswick, produced at Paris in 1854. A little love story with Queen Marietta as the heroine.

**Promesses de Mariage, Les** (The Promise to Marry)—French comic opera in two acts, music by H. M. Berton, words by Desforges, produced in Paris, July 4, 1787. It was given with success, but is no longer sung.

**Promessi Sposi, I**

**Promessi Sposi, I** (The Promised Husbands)—Italian opera in four acts, music by Petrella, words by Ghislanzoni, produced in Secco, October 2, 1869. Manzoni's novel by the same name was the basis for the libretto. This opera is thought by many to be almost equal to "Ione," the composer's masterpiece.

**Promessi Sposi, I** (The Promised Husbands)—Italian opera, music by Ponchielli, produced in Cremona, August 30, 1856, and revised for Milan, December 5, 1872. Manzoni's novel by the same name was the basis for the libretto.

**Proscrit, Le** (The Outlaw)—French opera in three acts, music by Adolphe Adam, libretto by X. Saintine and Carmonche, produced at Paris in 1833. An invisible tribunal forms the background for the plot.

**Proserpina Rapita** (The Ravished Proserpina)—Italian opera, music by Monteverde, words by Strozzi, produced in Venice, 1630. The story is from mythology. Proserpina, the daughter of Jupiter and Ceres, was stolen by Pluto and carried off by him to the lower world.

**Proserpine**—French lyrical drama, music by Saint-Saëns, produced in Paris, 1887. The story has nothing to do with mythology, but is founded upon a poem by Vacquerie. The scene is Italy in the Sixteenth Century.

**Proserpine**—Italian opera, music by Peter von Winter, words by da Ponte, produced in London, 1804. The story is from mythology.

**Protesilao**—Italian opera, music by J. F. Reichardt, libretto by Abbate Sertov, produced at Berlin, 1779. This opera reappeared in Berlin several times after with some changes. Hero was the first Greek to fall in the Trojan war.

**Pskovitaine, La** (The Maid of Pskow)—An opera composed by Rimsky-Korsakov, first produced in St. Petersburg in 1873, founded upon a poem by Mei. It was re-written in 1894 and is still popular.

**Psyche**—French comic opera in three acts, music by Ambroise Thomas, words by Carré and Barbier,

**Pygmalion**

produced in Paris, January 26, 1857. A revised version was given in 1878. The opera has not kept its place on the stage.

**Puits d'Amour** (The Lovers' Well)—Comic opera in three acts, music by Balfe, text by de Leuven and Scribe, produced in Paris in 1843. The well is so called because a young girl who had been deceived by her lover threw herself into it. At the bottom, however, it leads to a spacious hall in which a certain King Edward and his jolly companions have a merry time. This opera is perhaps Balfe's best and its success in France was remarkable.

**Punition, La** (The Penalty)—French comic opera in one act, music by Cherubini, words by Desfaucherets, produced in Paris, 1799.

**Puntigli delle Donne, I** (The Honor of the Ladies)—Italian comic opera by Gasparo Spontini, produced in Rome, 1796. It was Spontini's first work and a great success.

**Puppenfee, Die** (The Doll Fairy)—A ballet by F. Gaul and J. Hassreiter, music by Joseph Bayer, produced in New York in connection with "Der Barbier von Bagdad," in 1890.

**Puritania**—Comic opera, music by Edgar S. Kelley, words by C. M. S. McLellan, first produced in Boston, 1892. It treats of Puritan life at the time of the Salem witchcraft craze.

**Puritan's Daughter, The**—Grand romantic opera in three acts, music by Balfe, words by J. V. Bridgman, first produced in London, November 30, 1861, at Covent Garden. The scene is laid in England, in 1665, during the struggle between the Puritans and Cavaliers, and involves the story of a Puritan maid and her Royalist lover.

**Purse, The**—English opera by William Reeve, produced at London in 1794, and soon after in New York.

**Pygmalion**—French melodramatic opera, music by Jean Jacques Rousseau and Horace Coignet, words by Rousseau, produced in Paris, 1775. There was no singing; the music was entirely orchestral and came in the intervals of the declamation.

## Q

**Quaker, The**—English opera in two acts, music and words by Charles Dibdin, produced in London, 1775.

**Quart d'Heure de Silence, Un** (A Quarter of an Hour in Silence)—French comic opera in one act, music by Gaveaux, text by Guillet, produced at Paris in 1804. This subject is the same as Weber's "The Wager," which was produced in Germany the following year.

**Quatre Fils Hymon, Les** (The Four Sons of Hymen)—French comic opera, music by Balfe, text by de Leuven and Brunswick, produced at Paris in 1844. Four intrigues which terminate in four marriages are jestingly referred to as the four sons of Hymen. It was translated into German under the title, "Die Vier Haimonskinder." The music is not as good as that in Balfe's "Puits d'Amour."

**Queen Andigo**—German comic opera in three acts, music by Johann Strauss, words by Jaime and Wilder, produced in Vienna, February 10, 1871. It is a story of Asiatic Turkey in the Nineteenth Century—an impossible tale, in which the harem of the Sultan arms itself as an Amazon army.

**Queen Topaze, or La Reine Topaze**—A comic opera in three acts, music

by Massé, text by Lockroy and Battu, First produced in Paris, 1856. The scene is laid in France in the Eighteenth Century. Plot is very slight. When a child Topaze is stolen by a band of gypsies and later becomes their queen. She falls in love with Rafall, a captain, who is affianced to a rich noblewoman, but he does not marry Topaze until she discloses to him the secret of her birth. Gypsy by-play supplies color and humor to the situations. The music is excellent and the gypsy melodies are unusually charming.

**Quentin Durward**—French comic opera in three acts, music by F. A. Gevaert, text by Carré and Cormon, produced at Paris in 1858. Ten years before an English opera with this title, by Laurent, had appeared in London. *Quentin Durward* is the well known hero in Scott's novel by this name.

**Quinto Fabio**—Italian opera in three acts, music by Cherubini, first presented at Alexandrie-de-la-Paille, 1780, and at Rome in 1783. This was Cherubini's first opera.

**Quiproquo, Le**—French operetta in two acts, music by Philidor, words by Mouston, produced in Paris, March 6, 1760.

## R

**Rabelais**—French comic opera in three acts, music by Presteau, text by Gribouval and Noyer, produced at Rouen in 1883.

**Rache, Die** (Revenge)—A Russian opera in one act, music by Rubinstein, text by Jemtschetschnikoff, produced at St. Petersburg in 1858.

**Radamisto**—Italian opera, music by Händel, words by Haym, produced in London, 1720. The hero of the opera was the husband of Zenobia, Queen of Palmyra.

**Rajah de Mysore, Le**—Comic opera in one act, music by Lecocq, words by G. M. Layton, first produced in 1869, and at the Park Theatre, London, in 1875. An Oriental

potentate, his mother-in-law, and an elixir of life lead to many amusing incidents.

**Rantzan, I**—Italian opera, music by Mascagni, words by Menasco and Tozzetti, produced in Florence, 1892. The libretto is an adaptation from a novel by Erckmann-Chatrain. It is a village Romeo and Juliet story.

**Raoul Barbe-Bleue** (Bluebeard)—French opera, music by Grétry, words by Sedaine, produced in Paris, 1789. The subject is the well-known children's story.

**Rapimento di Cefalo, Il**—A musical drama in five acts with a prologue, music by G. Caccini, text by G. Chiabrera, produced at Florence in



**Rapimento di Cefalo, II**

1597. It was written for the marriage of Henry IV. of France with Marie di Medici, and is one of the oldest musical dramas in recitative style.

**Rappressaglia, La** (The Booty) — Italian comic opera in two acts, music by Stunz, words by Romani, produced in Milan, 1819.

**Ratbold** — Serious opera in one act. Music by Reinhold Becker, text, a ballad, by Felix Dahn. First appeared at Mains, 1896. Time, about 1200; place, Friesland, Ratbold, a sea rover, unfortunately and unsuccessfully loves the wife of his brother.

**Rattenfänger von Hameln, Der** (The Piper of Hamelin) — Romantic grand opera in five acts, music by Victor Nessler, words by Hofmann, from Julius Wolff's legend by the same name. First produced in Leipzig, March 19, 1879. An English version by Henry Hersee was first produced at the Queen's Theatre, Manchester, November 16, 1882.

**Räuberbraut, Die** (The Robber's Bride) — A romantic operetta in three acts by Ferdinand Ries with text by C. W. Häser. Produced at Frankfurt A/M in 1828.

**Ravnen** (The Raven) — A Danish opera in three acts, music by Johann P. E. Hartmann, text by H. C. Andersen. Produced at Copenhagen in 1832. This popular little fairy opera is based upon a tale by Gozzi.

**Raymond** (The Queen's Secret) — Lyric drama in three acts, music by Ambroise Thomas, text by Rosier and de Leuven, first produced at Paris in 1851. Text is based on the legend of the iron mask.

**Rebe, Die** (The Vine) — A ballet in three acts with five tableaux, music by Rubinstein, text by P. Joglioni, Hansen and Grandmougin. Composed in 1883. A love story in which the bridegroom is enticed by the Queen of the Vines. Vines of different nations are personified and perform characteristic dances.

**Red Mill, The** — Musical comedy in two acts, music by Victor Herbert, words by Henry Blossom, produced in New York, 1906.

**Regina; or, The Marauders** — Romantic opera in three acts, music by Lortzing, words by Adolf L'Arronge, first performed in Berlin, 1899, forty-eight years after the death of the composer.

**Re Pastore, II**

**Régine; or, Two Nights.** — French comic opera, music by A. Adam, text by Scribe, produced at Paris in 1839. Text is a flimsy story of a young noblewoman who marries an ordinary soldier, but is separated from him immediately. The music is much better than the text.

**Reine de Chypre, La** (The Queen of Cyprus) — Opera in five acts, music by Halévy, words by Saint Georges, first produced in Paris, 1841, and revived there in 1878. The Queen is Catarina Cornarv, a Venetian, who lived in the Fifteenth Century and married the King of Cyprus.

**Reine de Saba, La** (The Queen of Sheba) — French grand opera in four acts, music by Gounod, words by Carré and Barbier, produced in Paris, February 28, 1862. The opera was not a success, and is no longer sung, but certain numbers in it have survived, notably "Plus Grand Dans Son Obscurité." Goldmark's opera by the same name is much the finer of the two.

**Reine Fiametta, La** (The Queen of Flame) — A French opera in four acts, music by Xavier Leroux, text by the poet, Catulle Mendès; produced in German at Prague in 1907 as "Königin Fiametta." The translation is by O. Smrčka, and Joseph Vymětal. Orlande, Queen of Bologne in the Sixteenth Century, a woman fond of love adventures, owns some land which Cardinal Sforza is eager to hold. So he delegates a young monk to kill the Queen. The monk finds that the Queen is the woman whom he has been loving in secret and refuses to obey the commands. This is the basis for the libretto. Prague welcomed Xavier's opera very cordially.

**Rendezvous Burgeois, Le** (The Burgeois Meeting Place) — French comic opera in one act, music by Isouard, words by Hofmann, produced in Paris, 1807.

**Reole, La** — Comic opera in three acts. Music by Gustav Schmidt, libretto by Charlotte Birch Pfeiffer, produced at Breslau in 1863.

**Re Pastore, II** (The Shepherd King) — Italian opera in two acts, music by Mozart, words by Métastase, produced in Salzburg, 1775. Abdolonimus, a shepherd in Sidon, was made a King by Alexander the Great.

**Re Pastore, II**

**Re Pastore, II** (The Shepherd King)—Italian opera. Music by Guiseppe Sarti, text by Métastase. Produced at Venice in 1753. Text is based on Alexander the Great's visit to Sidon where he raised the Shepherd Abdolonino to the vice Kingship. This opera was very successful at its time, but is no longer played.

**Re Teodoro in Venezia, II** (King Theodoric in Venice)—Italian opera, music by Paesiello, words by Casti, produced in Venice, 1784. Theodoric was King of the Eastern Goths and conquered Italy in the Sixth Century, A. D.

**Reverant, Le** (The Ghost)—A fantastic opera in two acts. Music by J. M. Gouies, text by Calvinmont, produced at Paris in 1833. The music is good.

**Riccardo** (Richard)—Italian opera, music by Handel, produced in London in 1727.

**Ricciardo e Zoraide**—Italian opera in two acts, music by Rossini, words by Berio, produced at Naples in 1818, and at Paris, 1824.

**Richard Cœur de Lion** (Richard Lionheart)—French song play in three acts, music by Sedaine, produced in Paris, 1784. The theme of the opera is Richard's crusade in 1190.

**Richard in Palestine**—French opera in three acts, music by Adolphe Adam, words by Paul Foucher, produced in Paris, 1844. The plot deals with incidents in the Crusades.

**Ricimero**—Italian opera, music by Jomelli, produced at Rome, 1740.

**Rien de Trop; ou, Les Deux Faravents**—French comic opera in one act, music by Boieldieu, words by J. Pain, produced at St. Petersburg, 1810, and at Paris, 1811.

**Rinaldo**—Italian opera, music by Händel, produced in London, 1710.

**Rip Van Winkle**—Opera by G. F. Bristow, first produced at New York in 1855. It is interesting as being one of the first operas by an American composer based upon a native theme.

**Rip Van Winkle**—Comic opera in three acts, music by Robert Planquette, words by Henri Meilbrac and Philippe Gille and H. B. Farnie, first produced at the Comedy Theatre, London, October 14, 1882. The plot is similar to that in Washington Irving's story, with some few changes, and the opera scored a great success.

**Rodrigo**

**Ritorno d'Astrea, II** (The Return of Astrea)—Dramatic cantata, music by J. Weigl, text by Monti, produced at Milan in 1816. Astrea was the last Greek goddess to forsake the earth at the end of the Golden Age.

**Rivali di se Stressi, I**—(The Rivals)—Italian opera, music by Balfe, first produced at Palermo, 1831. This was Balfe's first complete opera.

**Robert Bruce**—Opera in three acts, music by Rossini, words by Alphonse Royer and Gustave Vaëz, produced in Paris, 1846. The libretto is founded upon incidents related in Walter Scott's "History of Scotland." The music was adapted by Niedermeyer, with Rossini's permission, from portions of "Donna del Lago," "Zelmira" and "Armida." It was not a success.

**Robert Devereux** (The Earl of Essex)—Italian opera in three acts, music by Donizetti, text by Camarano, first produced at Naples in 1836. Text is the familiar story of Queen Elizabeth's love for the Earl of Essex. The latter cannot return her love, but loves the Duchess of Nottingham, and Elizabeth has him beheaded.

**Robin des Bois** (Robin of the Woods)—Opera in three acts, words by Castil-Blaze and Sauvage, music by Weber, produced in Paris, 1824. When Weber's "Der Freischütz" was presented in Paris, it failed to please. Castil-Blaze remodeled it, and the result, "Robin des Bois," became very popular.

**Robin Hood**—A German romantic opera in three acts. Music by Albert Hermann Dietrich, produced with great success at Frankfort, Germany, in 1879.

**Robinson Crusoe**—English operetta by Thomas Linley, produced at London in 1781. The opera is based upon Defoe's world famous story.

**Rob Roy**—English romantic comic opera in three acts, music by Reginald de Koven, words by Harry B. Smith, produced in New York, 1894. The scene is Scotland in the time of George II. The story is woven about the person of the young Pretender, Charles Edward Stuart. Rob Roy MacGregor is the famous Highland chief.

**Rodrigo**—Italian opera, music by Händel, produced in Florence, 1708.

**Rodrigo**

Rodrigo is the national hero of Spain, commonly known as the Cid.

**Roger de Flor** — Opera, music by Ruperto Chapi, Spanish words by Mariano Capdepon. Italian translation by Palermi, first produced in Madrid, 1878.

**Roger de Sicile; ou, Le Roi Troubadour** (Roger of Sicily; or, The Troubadour King).—Opera in three acts, music by Berton, words by Guy, produced in Paris, 1817.

**Rognéda** — Russian opera in five acts, music and words by Leroy, produced in St. Petersburg, 1865. The story is taken from the legendary history of Russia. The opera has been enormously popular and is still sung in Russia.

**Roi de Lahore, Le** (The King of Lahore) — French grand opera in four acts and six tableaux, music by Massenet, words by Gallet, produced in Paris, 1877. Lahore is a province of India. Abni, the King, loves a priestess, Sita. He is killed in war, but is allowed by the gods to return to earth as a beggar, to remain as long as Sita lives.

**Roi des Halles, Le** — French comic opera in three acts. Music by Adam, text by de Leuven and Brunswick, produced at Paris in 1853.

**Roi d'Yvetot, Le** (The King of Yvetot) — French comic opera in three acts. Music by A. Adam, text by de Leuven and Brunswick, produced at Paris in 1842. Story is freely taken from the poem by Biranger. This is one of Adam's best operas and its overture is especially fine.

**Roi et le Fermier, Le** (The King and The Farmer) — French comic opera in three acts, music by Monsigny, words by Sedaine, produced in Paris, November 22, 1762.

**Roi l' à dit, Le** (The King Has Said It) — French comic opera in three acts. Music by Leon Delibes, text by Edmond Gondinet, first produced at Paris, 1873. Comedy is full of ludicrous situations brought about by the Marquis de Moncontour's trying to please his King, Louis XIV.

**Roi Malgré Lui, Le** (A King in Spite of Himself) — French comic opera in three acts, music by Chabrier, words by Najac and Burani, produced in Paris, May 18, 1887. The libretto is based upon a comedy by Ancelet.

**Roland** (Orlando in Italian) — This

**Rosamonde**

Frankish hero, nephew of Charlemagne, has been made the subject of countless French, German and Italian operas. Tasso's furious lover, "Orlando," is supposed to be the same hero. Luli's "Roland," text by Quinault (Paris, 1685), Paccinni's "Roland," text by Marmontel (Paris, 1778), are the best. The subject was also popular through the Nineteenth Century.

**Roland à Roucevaux** — French opera in four acts, words and music by Mermet, produced in Paris, 1864. The libretto is founded upon incidents taken from Thérout's "La Chanson de Roland," and relates some events in the life of the famous Knight Roland.

**Roland von Berlin, Der** (Roland of Berlin) — Opera in four acts. Music and libretto by Leoncavallo. First produced at the Imperial Opera House in Berlin, 1904. Text is based upon Willibald Alexis' story by the same title. This opera was composed by Leoncavallo at the request of Emperor William II. and was produced in the presence of the royal family under the direction of the composer. It was given a magnificent setting.

**Romance, La** — French comic opera in one act. Music by H. M. Berton, text by Lesur and Loraux, produced at Paris in 1804.

**Romance de la Rose, La** — A French operetta in one act. Music by Offenbach, text by Prevel and Jréfeu, produced at Paris in 1869. A young widow becomes infatuated with the beautiful Irish folk song, "The Last Rose of Summer," but before the operetta is ended the song becomes repugnant to her.

**Roman d'Elvire, Le** (Romance of Elvira) — Comic opera in three acts. Music by Ambroise Thomas, text by Alexandre Dumas and de Leuven, first produced at Paris, 1860.

**Romea di Montfort** (Romea of Montfort) — Italian opera in three acts, music by Pedrotti, words by Rossi, produced in Verona in 1845.

**Rosje Sonder Doornen, De** (The Rose Without Thorns) — A Flemish vaudeville with music by H. von Perne, produced at Ghent in 1842.

**Rosamonde** — English opera, music by Clayton, words by Addison, produced in London, 1707. The music



**Rosamonde**

was poor, and in 1733 Arne composed new music which was better received.

**Rosaura, La**—Italian operà, music by Scarlatti, words by Lucini, produced in Naples, 1690. La Rosaura has some music which has survived to the present day.

**Rose de Florence, La**—Opera in two acts, music by Bilettà, words by St. Georges, produced in Paris, 1856.

**Rose de Peronne, La**—French opera in three acts. Music by Adam, text by de Leuven and D'Ennery, produced at Paris in 1840.

**Rose et Colas**—French operetta in one act. Music by Pierre A. Monsigny, text by Sedaine, produced at Paris in 1764. This is one of Monsigny's best compositions; it was extremely popular and with Rousseau's "Devin du Village" it shares the distinction of being a pioneer French operetta.

**Rosenhütchen, Das (The Rose Hat)**—German comic fairy opera in three acts, music by Karl Blum, words by Hoffmann, produced in Vienna, 1815.

**Rosenthalerin, Die**—German opera in three acts. Music by Anton Rückauf, text by Lenimmayer, first produced at Dresden in 1897. Scene is laid in Nuremberg at the time of Albrecht Durer, whose adopted daughter, because of her illegitimate birth, cannot marry the nobleman who is in love with her. But Emperor Maximilian helps the lovers out. Rückauf's composition reminds one of Lortzing and Brüll, and while its success has been brilliant it is a question if the opera will live long.

**Rose of Castile, The**—A comic opera in three acts. Words by Harris and Falconer, and music by Balfe. It was first performed in London at the Lyceum Theatre in 1857. The story is taken from "Muletier de Toledo," by Adolph Adams. The story is very complicated and sometimes it is tedious to follow, but the music is brilliant and some of the songs equal the best ever written by an English composer. The scene of the opera is laid in Spain. Queen Elvira, the Rose of Castile, has just ascended the throne when the King of Castile demands her hand for his brother Don Sebastian. Elvira learns that Don Sebastian is about to enter her domains disguised as a muleteer, in

**Rosine**

order to satisfy his curiosity about her. She in turn decides to disguise as a peasant girl and goes out to intercept him. She and her maid are rudely treated by the innkeeper at a neighboring village and are protected by Manuel, the muleteer, who suddenly appears. She believes she recognizes Don Sebastian in the muleteer and returns to her castle, sure that he will follow. Soon word is brought of Don Sebastian's marriage and the Queen is enraged since she has lost her heart to the muleteer. But the muleteer is not Don Sebastian but the King of Castile himself and so all ends happily.

**Rosé of Persia, The; or, The Story-Teller and the Slave**—Comic opera, music by Sir Arthur Sullivan, words by Captain Basil Hood, first produced in London, 1899. The plot is a blending of two stories from "Arabian Nights," and relates the troubles of Hassan, a wealthy philanthropist, who prefers the society of beggars to the beggars of society.

**Rose vom Liebesgarten, Die (The Rose from the Garden of Love)**—Opera in two acts, a prologue and a conclusion, music by Hans Pfitzner, words by James Bruno, first produced at Elberfeld, 1901.

**Rosière, La**—Comic operà in three acts, music by E. Jakobonski, words by H. Monkhouse, first produced at the Shaftesbury Theatre, London, January 14, 1893.

**Rosière Republicane, La; ou, La Fête de la Raison (The Republican Rosière; or, The Feast of Reason)**—French opera in one act, music by Grétry, words by Sylvain Marichal, produced in Paris, 1793.

**Rosières, Les**—Comic opera in three acts, music by Hérold, words by Theaulon, produced in Paris, 1817. This is Hérold's first opera and it scored a great success. The Rosières are young women who have received a prize for virtuous conduct.

**Rosina**—English comic opera in two acts, music by William Shield, words by Mrs. Brooke, produced in London, 1783. Later it was presented in America.

**Rosine; ou, L'Epouse Abandonnée (Rosine; or, The Abandoned Wife)**—Opera in three acts, music by Gossec, words by Gersin, produced in Paris, 1786.

**Röslein im Hag**

**Röslein im Hag** (The Little Hedge Rose)—German opera, music by Cyrill Kistner, produced at Elberfeld in 1903. The opera did not attract much attention.

**Rossignol, Le** (The Lark)—French opera in one act, music by Lebrun, words by Etienne, produced in Paris, 1816.

**Rothkäppchen, Das**, sometimes "Die Rothkappe" (Red Ridinghood)—German operetta in two acts by Dittersdorf, words by Stephanie, produced in Vienna, 1788.

**Round Tower, The**—English opera, music by William Reeve, produced in London, 1797. This is the best of Reeve's operas.

**Royal Middy, The** (Der Seekadett)—Three-act opera by Genée. Libretto by Zell. English adaptation by Frederick Williams and Edward Mollenhauer. Place, Portugal. Time, 1702. First produced at Vienna in 1876.

**Rubezahl and the Bagpiper of Meisse**—Opera in four acts, music by Hans Sommer, words by Eberhard König, first produced at Brunswick, 1904. Rubezahl, the beneficent spirit of the mountains, assumes the guise of a piper and assists Widv, a young painter, to free his town from the tyrannical rule of its bailiff and also unites him to his sweetheart.

**Rubin, Der** (The Ruby)—An opera in two acts by Eugen d'Albert, first produced at Carlsruhe in 1893. The libretto is adapted from the tale by Hebbel.

**Ruddygore, or The Witch's Curse**—English comic opera, music by Sir Arthur Sullivan, words by Gilbert, produced in London, January 22, 1887. The scene is Cornwall, England, in the Nineteenth Century and the opera is a satire upon the old English melodrama.

**Ruggiero**—Italian opera, music by Hasse, produced in Venice, 1771, for the marriage festivities of the Archduke Ferdinand. It was the last dramatic work of the composer.

**Runenzauber** (The Magic of The Runes)—Danish opera in one act by Emil Hartmann, Jr., produced at

**Ryno**

Hamburg in 1896 with great success. Text is based on a Danish story by H. Hertz.

**Russlan and Ludmilla**—Russian grand opera in five acts. Music by Glinka, text after a poem by the great poet, Puschkin, produced at St. Petersburg in 1842. The scene of the poem is laid in Kieff, in the time of Vladimir, who is the bright sun in Russian legends. This opera is the second one of Glinka's two great national operas, and ever since its first appearance it has been a great favorite in its own country. Both music and text have a strong local coloring, rugged, strange and fascinating. The music is almost barbarous at times, and the melodies have a haunting power. This opera portrays Glinka's personality and strongly foreshadows the revolutionary effect it produced on his countrymen, and is regarded as Glinka's masterpiece.

**Russulka** (The Water Nymph)—Russian grand opera. Music by Alex. Dargomyzski, text based on a poem by Puschkin, produced at St. Petersburg in 1856. In this Undine legend, Natacha, in despair because her lover has deserted her, casts herself into the Dnieper, where she is welcomed by the water nymphs and becomes their queen. The music is dramatically realistic, and is interspersed with melodious recitative. "Russulka" has been phenomenally successful. It is even now the most popular opera on the Russian stage, but its character is so local that it finds few friends outside of Russia.

**Ruth**—An English opera by Felice Giardini, produced at London in 1772. The text is based on the Biblical story of Ruth.

**Ruy Blas**—Italian opera in four acts, music by Marchetti, words by d'Ormeville, produced in Milan, 1869. The libretto is adapted from Victor Hugo's work by the same name.

**Ryno**—A Swedish opera, music by King Oscar of Sweden, text by Bernhard von Beskow, produced at Stockholm in 1834. The hero is Ryno, the wandering knight.

**Sabinus**—French opera, music by Gossec, words by Chabanon de Mangris, produced in Paris, 1774. Julius Sabinus was a Gaul, who headed an insurrection against the Romans, 69 A. D. He was finally captured and executed, after having lived nine years in concealment.

**Sabots et le Cerisier, Les** (The Sabots and The Cherry Tree)—French operetta in one act. Music by F. J. Gossec, text by Sedaine and Cazotte, produced at Paris in 1803.

**Sacerdotessa d'Irminsul, La** (The Priestess of Irminsul)—Italian opera by Giovanni Pacini, produced in Trieste, 1817. The story is of the Prophetess Norma, a Druid priestess.

**Sacountala**—French ballet, music by Ernest Reyer (real name Rey), words by Theophile Gautier, produced in Paris, 1858. The libretto is founded upon a play by Kalidasa, an East Indian poet, who lived at the beginning of the Christian era.

**Sacrificio d'Abraham** (The Sacrifice of Abraham)—Italian opera, music by Amarosa, produced in Naples, 1786.

**Sacrificio d'Epito, Il**—Italian opera in two acts, music by Carafa, libretto by Dalmiro Tindario, produced at Venice in 1819. King Epito becomes blind as a punishment for having entered the temple of Poseidon.

**Sadko**—Russian opera, music by Rimsky-Korsakov, produced in 1896.

**Sakuntala**—German opera in three acts; music and text by Felix Weingartner, first produced at Weimar in 1884. An Indian fairy tale by the Hindoo poet, Kalidasa, forms the basis for the libretto. Sakuntala is the daughter of an Indian patriarch. The King finds her while out hunting, they love each other at sight and wish to marry, but the old father begs for time. Sakuntala remains true to the King, but he becomes faithless; broken hearted she remains with her grief stricken father. But repentance overcomes the King, he seeks Sakuntala and her father, they forgive him, and he marries the girl. This is Weingartner's first opera and at its performance the Weimar public pre-

sented the young composer with a crown of laurel. It has been successful, though not to such an extent as his later productions.

**Salambo**—A French grand opera in five acts, music by Ernest Reyer, text by Du Locle, produced at Brussels in 1890. The libretto was adapted from Flaubert's Carthaginian romance by the same title. Salambo is the daughter of Hamilcar, the great Carthaginian general who lived in the Third Century B. C. She is an enigmatic character. Wrapped up in an almost frenzied idolatry of her religion, she seems insensible to the world around her. Matho, an African Hercules, general of the Barbarians, fighting against the Carthaginians, sees her and immediately idolizes her. For her sake he invades the temple, steals the sacred veil of the Goddess Tanith and offers it to Salambo as the only gift fitting his ideal of her. She is horrified at the sacrilege, calls up her servants and Matho is forced to flee, taking the veil with him. Carthage suffers, and the recovery of the veil, it is believed, is all that will save the city. At the risk of her life Salambo goes to the Barbarians' camp, and demands the veil of Matho. Just then the war cry sounds, duty calls him, and she escapes with the veil. Carthage wins; and Matho, a truly splendid figure, is put to death at Salambo's demand on her wedding day. At sight of his suffering her heart seems to be touched and she sinks back among her cushions, dead. This splendid opera has been revived many times since its first production.

**Sallustia, La**—Italian opera in three acts; music by Giovanni Pergolesi, produced at Naples in 1731.

**Salvator Rosa**—Italian opera music by Antonio Gomez, words by Ghislanzoni, produced in Genoa, 1874. Salvator Rosa was a famous Italian painter, poet, and musician of the Seventeenth Century.

**Sancho Panza, Governatore dell' Isola Barataria** (Sancho Panza, Governor of the Island of Barataria)—Italian comic opera, music by Caldara, words by Pariati, produced in Vienna, 1733.



**Sanga**

**Sanga**—Opera by de Lara. Libretto adapted from an Italian story. Place, farm in Italy. Time, the present. First produced at Nice in March, 1906.

**Santa Chiara**—Romantic German opera, in three acts, music by Ernst II., Duke of Sachsen-Coburg-Gotha, words by Charlotte Birch-Pfeiffer, produced in Gotha, April 2, 1854. The scene is laid in Russia and Italy about the year 1715. The heroine of the opera is Charlotte Christine, wife of Alexis, heir to the Russian throne.

**Santa Lucis, A**—Opera in two acts, music by Tosca, words by Golisciani, first produced in Berlin, 1892. It is founded upon a work by Cognetti.

**Saphir, Le** (The Sapphire)—French comic opera in three acts, music by Felicien David, words by Carré, de Leuven and Hadot, produced in Paris, 1865. The libretto is based upon Shakespeare's "All's Well That Ends Well."

**Sapphire Necklace, The**—English opera, music by Sir Arthur Sullivan, text by Chorley. Libretto lacked dramatic character and caused failure of the opera.

**Sapho**—Five-act opera by Massenet. Libretto adapted from the novel by Alphonse Daudet by Henri Cain and Arthur Bernède. Place, Paris, Ville d'Avray and Avignon. Time, Nineteenth Century. First produced at Paris in 1897.

**Sappho**—French grand opera in three acts, music by Gounod, words by Angier, produced in Paris, April 16, 1851. Since then it has been twice revised, but the original form is best. The story is the well known one of Sappho and Phaon.

**Saracen, The**—Russian opera in four acts, music by César Cui, produced in St. Petersburg, 1889. The libretto is adapted from a novel by Dumas.

**Sarah**—French opera in two acts, music by Grisar, text by Mélesville, produced at Paris in 1836. The heroine is Sir Walter Scott's witch of Glencoe.

**Sardanapal**—Russian grand opera in three acts. Music by Alexander S. Faminzin; libretto is based upon Lord Byron's drama. Produced at St. Petersburg in 1875. Sardanapal, the hero, is the weak, sensual Assyrian

**Scarlet Letter**

King who lived in the Ninth Century before Christ.

**Sarema**—Opera in two acts; music and text by Franz Höfer, first produced at Regensburg in 1907. The libretto is based on Gottschall's "The Rose from the Caucasus." The opera is excellent and has scored splendid success. It is Höfer's first opera.

**Satanella, or The Power of Love**—English opera in three acts, music by Balfe, words by Harris and Falconer, with a ballet by Taglioni, produced in London, 1858. One of the songs, "The Power of Love," became exceedingly popular. The opera had a very long run, but is no longer given.

**Satiro, Il** (The Satyr)—Italian pastorale in recitative style by Emilio del Cavaliere, produced at Florence in 1590. This is one of the earliest attempts at recitative. Unfortunately no printed copy of this important work exists.

**Saul, König von Israel** (Saul, King of Israel)—German Biblical opera, music by Seyfried, produced in Vienna, 1810. The libretto is adapted from the French of Caigviez.

**Savonarola**—English opera, music by Charles Villiers Stanford, produced in Hamburg, April 18, 1884. The most interesting part of the opera is the prologue, which tells of Savonarola's love for Clarice, and of his renouncement of the world because of her marriage.

**Sawitri**—Opera in three acts. Music by Hermann Zumpe, text by Count Ferdinand Sporck. First produced at Schwerin, 1907. Sawitri is the idolized daughter of a King of India. This opera was left incomplete at the death of the composer, and was finished by G. von Rossler in Frankfurt A/M. The music is excellent, and places Zumpe among the best of modern composers.

**Scaltra Governatrice, La** (The Crafty Governess)—Italian burlesque opera in three acts, music by Joachim Cocchi, produced with great success at Venice in 1753.

**Scanderbeg**—French grand opera in five acts and a prologue, music by Rebel and Francœur, words by Lamotte, produced in Paris, 1735. The text of the prologue was written by Lasérre.

**Scarlet Letter, The**—Opera, music by Walter Damrosch, words by

**Scarlet Letter**

George Parsons Lathrop, first produced in Boston, 1896. The story is founded upon Hawthorne's novel of the same name.

**Schach dem König** (Check to the King)—Comic opera in three acts. Music by Ignaz Brüll, text by Viktor Leon, first produced in 1892. Text is based on Schaufert's popular comedy by the same title. Its scene is laid in London in 1612 at the time when James I. of England was won over to smoking by the strategy of his court.

**Schatzgräber, Der** (The Treasure Seeker)—German vaudeville opera by Anton Dimmler, produced at Munich in 1795.

**Schauspieldirektor, Der** (The Theatre Director)—German comic opera in one act, music by Mendelssohn, words by Stephanie, produced in Schönbrunn near Vienna, 1786. It was written upon the request of the Austrian Emperor.

**Schiava, La** (The Female Slave)—Italian opera, music by Piccinni, produced at Naples in 1757.

**Schiava Fortunata, La** (The Fortunate Captive)—Italian opera, music by Cesti, words by Sbarra, produced in Vienna, 1667. It was later revised by Liani and sung in Venice, Bologna and Hamburg.

**Schiavi per Amore** (Slaves Through Love)—Opera, music by Paesiello, produced in Paris in 1793.

**Schiavo, La** (The Captive)—Italian opera, music by Antonio Gomez, produced in Rio de Janeiro, 1889.

**Schiavo di Sua Moglie, Il** (The Slave of His Wife)—Italian opera, music by Provensale, produced in Naples, 1671. Provensale is supposed to be identical with the composer, Francesco della Torre.

**Schlafende Prinzess, Die** (The Sleeping Princess)—A German comic opera; music by A. von Otthe-Graven, text by Georg Kiesau, first produced at Cologne in 1907. A sea shell into which the Sirens have sung puts the princess to sleep. She can hear everything that goes on about her, can even converse, but the sleep is so sweet that the combined efforts of her lover, her father, and the magician fail to arouse her. Finally her maid piques her through jealousy and the princess wakes up. "This is one of the finest productions we have had in years," says a German critic.

**Schweizerfamilie, Die**

**Schneewittchen** (Snow White)—Russian opera in three acts. Music by Rimsky-Korsakov, text by Ostrowsky, produced at St. Petersburg in 1882. "Snow White," the children's fairy tale, is the basis for the libretto. Russian title, "Snegorutshka."

**Schneider Fips** (Tailor Fips)—A song play in one act. Music by Victor Hallander, text by H. von Wentzel, first produced at Weimar in 1909. Text is adopted from a comedy by Kotzebue. The operetta was cordially received.

**Schöne Galatea, Die** (Lovely Galatea)—Operetta in one act, music by Franz von Suppé, text by Kohl von Kohlenegg, whose pseudonym is Poly Henrion. Produced at Vienna in 1865. In 1884 it was translated into English by Willard G. Day. This mythological comic opera has for its theme the unfortunate love affair between Pygmalion and the beautiful statue Galatea.

**Schönen von Fogaras, Die** (The Beauties of Fogaras)—Comic opera in three acts. Music by Alfred Grünfeld, text by Viktor Leon, first produced at Dresden in 1907. The story is laid in the little village of Fogaras, Hungary, about the middle of the Fifteenth Century. The women who have lost their husbands in the war go to the King and beg him to supply them with husbands. He consents willingly, sends out for men, and, changing places with his cook, receives the deputation of women. The opera is full of amusements, and the music so simple that it has charmed the public.

**Schön Rohtraut**—German opera, music by Edmund Kretschmer, produced in Dresden, 1887.

**Schönste Mädchen in Städtchen, Das** (The Prettiest Girl in Town)—German comic opera in two acts, music by Conradi, words by Winterfeld, produced in Berlin, 1868.

**Schwarze Kaschka, Die** (Black Kaschka)—Opera in four acts. Music by Georg Jarno, text by Viktor Bluthgen, first produced at Breslau, 1895. The unhappy love story of Kaschka, a peasant girl.

**Schweizerfamilie, Die** (The Swiss Family)—Operetta by Josef Weigl, text by Castelli, produced at Vienna in 1809. This story is similar to that

**Schweizerfamilie, Die**

of "Emeline," a French comic opera by Hérold which appeared in Paris twenty years later. This opera was a great favorite for a long time.

**Scipio**—Italian opera by Handel, produced at London in 1726. Scipio was the Roman general who defeated Hannibal.

**Scipione nelle Cartagena** (Scipio in Carthage)—Italian opera, music by Sacchini, words by Grunzi, produced in Munich, 1770. The hero of the opera is Scipio Africanus, the great general of the Punic wars.

**Scipione nelle Spagne** (Scipio in Spain)—Italian opera, music by Galuppi, words by Zeno, produced in Venice, 1746. Scipio, called Africanus, was the famous Roman general.

**Scuffiara, La** (The Bonnetmaker)—Italian comic opera in three acts, music by Paesiello, produced in Milan, 1790; since then twice revived.

**Secret, Le** (The Secret)—French comic opera in one act. Music by Solié (Soulier) libretto by Hoffmann, produced at Paris in 1796. A comedy in which a secret panel, a hidden guest, and a suspicious wife furnish a great deal of amusement. The opera was very successful.

**Seekadet, Der** (The Midshipman)—Comic opera in one act by Hippolyte Chelard, with text by Sondershausen. Produced at Weimar in 1844.

**Seelewig**—German opera, music by Sigmund Staden, words by Harsdorffer, printed in Nuremberg in 1644. There is no record of its ever having been produced. It is the first German opera, the score and text of which have been preserved. *Dafne* was performed in 1627, but the music and words of this opera are lost.

**Seher von Khorassan, Der** (The Seer of Khorassan)—German romantic opera in three acts, music by Sobolewsky, produced in Königsberg, 1850. The libretto is adapted from "Lalla Rookh," by Thomas Moore.

**Seigneur Bienfaisant, Le** (The Benevolent Seigneur)—French opera in three acts, music by E. F. Floquet, words by de Chabannes, produced in Paris, 1780. Two additional acts were added in 1781 and 1782.

**Sejour Militaire, Le** (The Military Abode)—French comic opera in one act, music by Auber, words by Bonilly and Dupaty, produced in Paris, 1813.

**Serva Padrona, La**

**Selima and Azor**—English song play, music by Thomas Sinley, produced in London, 1776. It is an adaptation of Grétry's "Lemire et Azor," but with some new and original numbers by Linley.

**Selvaggia, La** (The Savage)—Italian opera, music by Francesco Schira, words by d'Ormeville, produced in Naples during the Carnival of 1875. It is usually regarded as Schira's best work.

**Semiramis**—French tragic opera in three acts, music by C. S. Catel, text by Desriau, produced at Paris in 1802. The libretto is adapted from Voltaire. Semiramis was a legendary Queen of Assyria, supposed to have founded Babylon. According to legend, all who enjoyed her love she had killed. When her own son was about to murder her, she escaped in the form of a dove.

**Sen Lesa** (A Forest Dream)—A Bohemian opera, music and libretto by Ladislav Prokop, text arranged by Karl Masek, first produced at Prague in 1907. The music is good, but the libretto is weak. The text presents a struggle between realism and idealism. The latter is represented by nature, poetry, the satyr, and a sickly music teacher, who scorns humanity. Mankind with its greed for gold represents realism.

**Séraphina, La**—French comic opera in one act, music by Flotow, text by Soulié, produced at Paris in 1836.

**Sergeant Brue**—English musical comedy in three acts, music by Elizabeth Lehmann, words by Owen Hall, produced in London, 1904. Madame Lehmann was the first woman to be commissioned to write an opera, and Sergeant Brue was the result.

**Serse** (Xerxes)—Italian opera by Händel, produced at London in 1738. Hero is the historic warrior King of Persia who lived in the Fifth Century B. C.

**Serva Innamorata, La** (The Serving Maid in Love)—Italian comic opera, music by Guylielemi, produced in Naples, 1778.

**Serva Padrona, La** (The Serving Maid a Mistress)—Italian comic opera in two acts, music by Pergolesi, words by Nelli, produced in Naples, 1731. It was composed as an Intermezzo to "Il Prigionier Superba."



**Serva Padrona, La**

Riemann cites it as the first example of real opera buffa. Its production in Paris, 1750, is said to have founded opéra comique there. There are but three parts. Scapin, a valet, disguised as a sea captain, makes love to the little serving maid Serpina, and her master, Pandolfo, is made so jealous thereby that he proposes to her and marries her himself.

**Se Sa Minga**—Comic opera or operetta, music by Antonio Gomez, produced in Milan, 1867. It was through this opera that Gomez first became known in Europe. It had a phenomenal success.

**Sesostrate**—Italian opera by Johann A. Hasse, first produced at Naples, 1726. The subject is probably Sesostris, the semi-legendary King of Egypt, supposed by some to be Ramesses II.

**Sherif, Le** (The Sheriff)—French comic opera in three acts, music by Halévy, words by Scribe, produced in Paris, 1839.

**She Stoops to Conquer**—English comic opera in three acts, music by Sir George Alexander Macfarren, words by Fitzball, produced in London, 1864. The libretto is adapted from Goldsmith's play by the same name.

**Sho Gun, The**—Musical comedy, music by Gustav Luders, words by George Ade, performed in New York, 1904. The plot is woven around an energetic Yankee who goes to Korea and finally becomes the Sho Gun.

**Shop Girl, The**—A musical farce in two acts, music by Ivan Caryll, words by H. J. W. Dam, additional numbers by Adrian Ross and Lionel Monckton, first produced at the Gaiety Theatre in London, November 24, 1894.

**Siberia**—Italian opera in three acts; music by Giordano, libretto by Illica, first produced at Milan in 1904, and in New York in 1908. The text bears a close resemblance to Tolstoi's "Resurrection," but falls far below it. A young Russian lieutenant stabs his superior officer, Prince Alexis, and is sentenced to the mines of Siberia. The cause of the quarrel is a girl, Stephana, who has been living in luxury as the mistress of the Prince. She gives up everything and follows the lieutenant to Siberia to share his fate. Here she meets men whom she

**Siege of Rochelle**

had known earlier in her life, they jeer her and life becomes unbearable to Stephana and the lieutenant. They decide to flee but are discovered, and the girl is shot. She thus becomes a martyr to her love and dies "redeemed." Giordano makes excellent use of the Russian folk-music; the effect is very dramatic. The opera scarcely satisfies an artistic temperament. It has had a strong hold on the Italian public and has been repeated many times in New York.

**Sibirskije Ochotnikie** (The Siberian Hunters)—Russian opera in one act, music by Rubinstein, produced in St. Petersburg, 1852.

**Sicilian Bride, The**—English opera, music by Balfe, words by St. Georges and Bunn, first produced in London, 1852.

**Sicilien, Le** (The Sicilian)—French comic opera in one act, music by Jean Levasseur, produced in Versailles, 1780. The libretto is founded upon one of Molière's comedies.

**Siège de Corinthe, Le** (The Siege of Corinth)—Originally an Italian opera called "Maometto II." (Mohammed II.) by Rossini, and appeared at Naples in 1820 with success. In 1826 it was remodeled and translated into French and produced at Paris. The latter is the favorite title.

**Sieben Raben, Die** (The Seven Ravens)—German opera in three acts, music by Rheinberger, words by Franz Bohn, produced in Munich, 1869. The story is adapted from Schwind's fables.

**Siège de Leyde, Le** (The Siege of Leyden)—French grand opera in four acts. Music by C. L. A. Vogel, text by H. Lucas, produced at The Hague in 1847.

**Siège de Lille, Le** (The Siege of Lille)—French comic opera in one act, music by Rudolphe Kreutzer, words by Bertin d'Antilly, produced in Paris, 1792.

**Siege of Belgrade, The**—An English opera, music by Storace, text by James Cobb. Produced at London in 1691. Both text and music are after the Italian opera "La Cosa Rara," by Martini. The English version scored a great success.

**Siege of Rochelle, The**—English opera in three acts. Music by M. W. Balfe, text by Fitzball. Produced in London, 1835; played continuously

# Siege of Rochelle

for three months and immediately made Balfe famous.

**Siface, Re di Numidia** (Syphax, King of Numidia) — Italian opera in three acts, music by Francesco Feo, words by Métastase, produced in Naples, 1723.

**Signa** — English opera, music by F. H. Cowen, produced in Milan, 1893. The libretto is adapted from a novel by Ouida.

**Silvana** — Romantic opera in four acts, music by Weber, text by F. K. Hiemer. This opera was first produced at Frankfurt A/M in 1810 under the title "Des Waldmädchen." (The Forest Maiden). In its new form Weber left it unfinished, and it has recently been completed by Ernest Pasque, librettist, and Ferdinand Langer, composer. The latter introduced into the ballet of the second act some of Weber's favorite compositions. Story is based on an old German legend.

**Silvano** — Italian opera, music by Mascagni, produced in Milan, 1895. The opera has never been sung outside of Italy.

**Silvie** — French ballet opera in three acts and a prologue, music by Pierre Montan Berton, with Claude Trial, words by Lanjon, produced in Paris, 1766.

**Simon Boecanegro** — Italian opera in three acts and a prologue, music by Verdi, words by Piave, produced in Venice, 1856. The story is a Venetian one.

**Singspiel auf dem Dache, Das** (The Operetta on the Roof) — An operetta by Anton Fischer with text by Treitschke, produced at Vienna in 1806.

**Siroe** (Queen of Persia) — Italian opera. Music by Vinci, text by Métastase, first produced at Venice, 1726. Subject historical, and a great favorite with Italian composers for nearly a century.

**Slave, The** — English Opera, music by Henry Rowley Bishop, produced in London, 1816.

**Sleepy Hollow** — English opera in three acts, music by Max Maretzek, words by Gayler, produced in New York, 1879.

**Snegorotchka** (The Snow Maiden) — Russian opera in three acts, by Rimsky-Korsakov, words by Ostrowsky, produced in St. Petersburg,

# Songe d'une Nuit d'Été, Le

March, 1882. The story is a poetical legend of the Spring. It is the one opera of Rimsky-Korsakov's calculated to appeal to any audience other than a Russian one.

**Sœur Officieuse, La** (The Officious Sister) — French comic opera in one act, music by Bianchi, words by Redon and Dufresnoy, produced in Paris, 1806.

**Sofonisba** — Italian opera, music by Leonardo Leo, words by Silvani, produced in Naples, 1719. The libretto is founded upon Corneille's tragedy. Sofonisba was the daughter of King Hasdrubal of Numidia; she drank poison rather than appear in Rome in the triumphal procession of Scipio Africanus.

**Soixante-Six, Le** (Sixty-Six) — French comic opera in one act, music by Offenbach, words by Laurencin, produced in Paris, 1856.

**Solange** — Comic opera, music by M. G. Salvayre, words by M. Aderer, presented at the Opéra Comique, Paris, in the spring of 1909. This is a love story with all the picturesque settings of the Louis XVI. period.

**Soldat Magicien, Le** (The Magic Soldier) — French comic opera in one act. Music by F. A. D. Philidor, text by Anseume, produced at Paris in 1760. Text is furnished by Dan-court's "Good Soldier" (Bon Soldat).

**Soliman der Zweite** (Soliman II.) — Danish opera by Guiseppe Sarti, produced at Copenhagen in 1770. Soliman II., also called Soliman the Great, was Sultan of Turkey from 1520 to 1566, and a famous warrior.

**Solimanno (Soliman)** — Italian opera, music by Hasse, words by Migliavacca, produced in Dresden, 1753. Soliman was Sultan of Turkey in the middle of the Sixteenth Century. He made war against Hungary and besieged Vienna.

**Solitaire, Le** (The Recluse) — French comic opera in three acts, music by Carafa, text by Planard. Produced at Paris in 1822. This was the most successful of Carafa's operas and it enjoyed a long life.

**Songe d'une Nuit d'Été, Le** (Mid-summernight's Dream) — French comic opera in three acts, music by Ambroise Thomas, words by Rosier and de Leuven, produced in Paris in 1850. It is founded upon Shakespeare's comedy.

**Son-in-law, The**

**Son-in-law, The** — English comic opera, music by Samuel Arnold, produced in London in 1779.

**Sophie et Moncars** (Sophie and Moncars) — French comic opera in three acts. Music by Pierre Gaveaux, text by Guy, produced at Paris in 1797. It is the story of a Portuguese intrigue.

**Sophocle** — French grand opera in three acts, music by Vincent Flocchi, words by Morel, produced in Paris, 1811.

**Sorcier, Le** (The Sorcerer) — French operetta in two acts, music by Philidor, words by Poinciset, produced in Paris, January 2, 1764. The composer was called before the curtain after the first performance of the opera, which is said to be the first instance of this sort in Paris.

**Sorrentine, La** — Operetta in three acts, music by Vasseur, words by Moinaux and Noriac, first produced in Paris, 1877.

**Sosarme** — Italian opera by Handel, produced at London in 1732.

**Souvenirs de Lafleur, Les** (The Recollections of Lafleur) — A French comic opera in one act, music by Halévy, text by Carmonche and Courcy, produced at Paris in 1833. Text is based on an old comedy entitled "The Old Age of Frontin," (La Vieillesse de Frontin). Halévy's music for this successful opera is charming.

**Spanish Barber, The; or, A Futile Precaution** — An English opera which appeared in New York, Philadelphia, Baltimore and Charleston about 1794. It was undoubtedly an adaptation of Paisiello's "Barbiere di Siviglia."

**Spanish Maid, The** — English opera, music by Thomas Linley, produced in London, 1783.

**Spartaso** (Spartacus) — Italian opera, music by Porsile, words by Pasquini, the composer, produced in Vienna, 1726. Spartacus was the leader of the great uprising of the slaves in Italy in the First Century, B. C., which was finally put down by Crassus.

**Specter's Bride, The** — Cantata, music by Antonin Dvořák, words by Erben, produced in Birmingham, England, in 1885. The story is a Bohemian version of the famous Lenore legend.

**Stratonice**

**Spectre Knight, The** — Operetta, music by Alfred Cellier, words by Alberty, first produced in London, 1878.

**Spia, La** (The Spy) — Italian opera by Arditì, produced at New York in 1856. The libretto is adapted from "The Spy," by Cooper. It was very successful.

**Spiegelritter, Der** (The Knight of the Mirror) — German opera in three acts, music by Ignaz Walter, text by Kotzebue, produced at Mannheim in 1793. Franz Schubert's first opera was written on this text in 1815, but it was never put on the stage.

**Sposa Fedele, La** (The Faithful Spouse) — An Italian opera buffa, music by G. Pacini, libretto by Rossi, produced at Venice in 1819. A popular opera of the time.

**Sposo di Tre, Marito di Nessuna, La** (The Spouse of Three, Husband of None) — Italian opera buffa in two acts by Cherubini, produced at Venice in 1783.

**Statue, La** (The Statue) — French comic opera in three acts by Ernest Reyer, words by Carré, and Barbier, produced in Paris, April 11, 1861.

**Stelle die Tanzerin** (Stella, the Danseuse) — German comic opera by H. Strobl, text by K. Mattheis, produced at Graz in 1874.

**Sternenkönigin, Die** (Queen of the Stars) — German operetta by Ferdinand Kauer, produced at Vienna in 1815.

**Stiffelio** — Italian opera in four acts, music by Verdi, words by Piave, produced in Trieste, 1850.

**Stranger at Home, The** — English opera, music by Thomas Linley, produced in London, 1786.

**Straniera, La** (The Stranger) — Italian opera in two acts, music by Bellini, words by Romani, produced in Milan, 1829. The opera was not such a success as Bellini's "Pirata" had been.

**Stratonice** — French comic opera in one act, music by Méhul, words by Hoffman, recitative by Daussoigne-Méhul, produced in Paris, 1821. Stratonice was the step-mother of Antiochus I. of Syria. She returned her step-son's passionate love, was given to him as wife by her husband, and the two ruled over the lands beyond the Euphrates.



**Streichholzmädel, Das**

**Streichholzmädel, Das** (The Match Girl) — Fairy opera in one act. Music by August Enna, text by Enzberg, and Rehbaum, first produced at Copenhagen, 1897. Time, early part of 1800. Story after Anderson's fairy tale. This opera has been exceptionally popular in Europe ever since its appearance.

**Streik der Schmiede, Der** (The Strike of the Smiths) — Opera in one act. Music by Max Josef Beer, text by Viktor Leon, first produced at Augsburg in 1897. Text is based upon a poem by Coppie.

**Strollers, The** — Musical comedy, music by Ludwig Engländer, produced in New York, 1901.

**Student King, The** — Romantic light opera, music by Reginald de Koven, words by Frederick Rankin and Stanislaus Stange, produced in New York, 1907.

**Sultan of Mocha, The** — Comic opera in three acts, music by Alfred Cellier, words by W. Lestocq, first produced at the Prince's Theatre, Manchester, England, November 16, 1874, reproduced at St. James' Theatre, London, April 17, 1876, and revived at the Strand Theatre, London, 1887.

**Susse Gift, Das** (Sweet Poison) — Musical comedy in one act. Music by Albert Goeter, text by Martin Frehse, first produced at Cologne, 1906.

**Tammany, or The Indian Chief**

Scene, a King's garden where it is discovered that the juice of grapes is not a sweet poison but an exhilarating, golden beverage.

**Suzanne** — French comic opera in three acts. Music by E. Paladilhe, text by Cormon and Lockroy, first produced at Paris, 1878.

**Per Svinaherde** (Peter, the Swineherd) — Swedish opera by Ivor Hallström, with text by Christianson; produced with success at Stockholm in 1887 and has since been successful in other cities.

**Sylphen, Die** (The Sylphs) — German fairy opera in three acts, music by Heinrich Himmel, words by Robert, produced in Berlin, 1806. The libretto is adapted from Gozzi.

**Sylvia** — French grand mythological ballet in three acts, music by Delibes, words by Barbier and Merante, produced in Paris, 1876.

**Symphonie, La** (The Symphony) — French comic opera in one act. Music by Clapisson, text by Saint-Georges, produced at Paris in 1839. This opera is also called "Maitre Albert" (Master Albert). The hero is a music master, and the story tells of the suffering and final happiness which came to the musician through this symphony.

**Szep Ilon** (Beautiful Ilka) — Hungarian opera in four acts, music by Mosonyi, produced in Buda-Pesth, 1861.

**T**

**Tabarin** — French comic opera in two acts, music by Georges Bousquet, words by Alboize and André, produced in Paris, 1852.

**Tableau Parlant, Le** (The Speaking Tableau) — French comic opera in one act, music by Grétry, words by Anseume, produced in Paris, September 20, 1769. Grétry wrote the score in two months.

**Tajewstoi** (The Secret) — A Czechish comic opera in three acts by Franz Smetana. It was produced at Prague in 1878.

**Talismano, Il** (The Knight of the Leopard) — Grand opera in three acts, music by Balfe, original libretto in English by Arthur Matthison,

translated into Italian by G. Zaffira, produced at Drury Lane Theatre, London, 1874. The story is taken from Sir Walter Scott's novel, "The Talisman."

**Tamerlan** — Opera in four acts, words by Morel, music by Winter, produced in Paris in 1802.

**Tamerlano** (Tamerlane) — Favorite historical subject for many Italian operas in the Eighteenth Century. Text is that by Count Agostino Piovene. Earliest opera by Francesco Gasparini, with Piovene's text, first produced at Venice, 1710.

**Tammany, or The Indian Chief** — American opera, music by James Hewitt, words by Ann Julia Hatton.

**Tammany, or The Indian Chief**

first produced in New York in 1794, under the auspices of the Tammany Society.

**Tancrède**—French grand opera in five acts and a prologue, music by André Campra, words by Danchet, produced in Paris, 1702. The libretto is adapted from an incident in Tasso's "Jerusalem Delivered," and Voltaire's "Tancred, Prince of Tiberius and Antioch."

**Tancredi**—Italian grand opera, music by Rossini, words by Rossi, produced in Venice, February 6, 1813. The libretto was adapted from Voltaire's tragedy and Tasso's "Jerusalem Delivered." The hero of the opera is Tancred, Prince of Tiberius and Antioch, who distinguished himself in the first crusade and died in 1112.

**Taniousha**—Opera, music by Volkov, first produced in 1756. This was the first opera written by a Russian to a Russian libretto.

**Tante Schläft, Die** (Auntie Asleep)—A bright little German operetta in one act by Henri Caspers, produced at Hamburg in 1903. This vivacious bit of music with its ridiculous text deserves a wide recognition.

**Tänzerin, Die** (The Dancer)—German opera in three acts; music and text by Arthur Friedheim, first produced at Cologne in 1905. The story takes place in Corinth shortly after Alexander the Great mounts the throne. The young warrior, then only twenty years old, falls in love with Thais, a beautiful dancer, who vows to the goddess Artemis that she will remain a virgin all her life. At first she is unapproachable, but the ardent young warrior proves irresistible and with a farewell to her oath she yields to him.

**Tarare**—French grand opera in five acts and a prologue, music by Salieri, words by Beaumarchais, the French dramatist, produced in Paris, June 8, 1787. The story is founded on an eastern tale, "Sodak and Kalasrade," its theme is the "rights of man" and it had its share in bringing about the great revolution of 1789. The opera is still occasionally performed.

**Tattooed Man, The**—Comic opera, music by Victor Herbert, words by Harry B. Smith, produced in New York, 1907.

**Testament, Le**

**Taucher, Der** (The Diver)—German opera in two acts, music by Conradin Kreutzer, produced in Stuttgart in 1813.

**Tekeli**—English opera, music by James Hook, produced in London in 1808.

**Tempesta, La** (The Tempest)—Italian opera, music by Halévy, words by Scribe, produced in London, June 14, 1850. Shakespeare's play by the same name is reproduced in part. Avill, Miranda, Caliban and some of the other characters appear in the opera.

**Templario, Il** (The Templar)—Italian grand opera in three acts, music by Otto Nicolai, words by Girol, produced in Turin, 1840. The libretto is founded upon Scott's novel "Ivanhoe."

**Templer und die Jüdin, Der** (The Templar and the Jewess)—German opera in three acts, music by Marschner, words by Wohlbrück, produced in Leipzig, December, 1829. The libretto is founded upon Scott's novel, "Ivanhoe."

**Templiers, Les** (The Templars)—Grand opera in five acts, music by H. Litoff, libretto by A. S. Bonnemère and Adenis, produced at Brussels in 1886.

**Teodora** (Theodora)—Italian opera, music by Scarlatti, words by Marselli, produced in Rome, 1693. Teodora was the wife of Justinian I. This opera is the first in which an accompanied recitative was used.

**Teseo** (Theseus)—Italian opera, music by Händel, words by Haym, produced in London December 10, 1713. The story is the mythological one of Theseus, rescuer of Ariadne.

**Tess**—An opera in four acts, music by Frederick d'Erlinger, text by Luigi Illica. First produced in Naples in 1906; first English production, Covent Garden, July 14, 1909. The libretto is founded on Thomas Hardy's novel, "Tess of the d'Urbervilles," and follows the story very closely, there being no change in any but one of the minor characters or their relationship to each other. It has had a favorable reception in both Italy and London.

**Testament, Le; ou, Les Billets Doux** (The Testament; or, The Love Letters)—French comic opera in one act, music by Auber, words by Planard, produced in Paris, September 12,

## Testament, Le

1819. Its success was but slight and it is now entirely forgotten.

**Teufel ist Los, Der** (The Devil to Pay) — German "Singspiel" (Vaudeville), music arranged by Hiller, produced in Leipzig October 8, 1752. The text was adapted from Charles Coffey's farce by the same name. It is hardly to be dignified by the term opera.

**Teufel's Lust-Schloss, Des** (The Devil's Pleasure Castle) — German opera, music by Johann Friedrich Reichardt, words by Kotzebue, the German dramatist, produced in Berlin in 1802.

**Teufelswand, Die** (The Devil's Wall) — Czechish opera, music by Smetana, produced in Prague in 1882. It is sometimes called "Teufelsmauer," which has the same meaning.

**Thaïs** — French lyrical drama in three acts, music by Massenet, words by Gallet, produced in Paris, 1894. The libretto is adapted from Anatole France's beautiful little story.

**Tharsis and Zèhe** — French grand opera in five acts and a prologue, music by Rebel and Francœur, words by Laserre, produced in Paris, 1728.

**Thétis et Pélée** (Thetis and Peleus) — French grand opera in five acts and a prologue, music by Colasse, words by Fontenelle, produced in Paris in 1689. Thetis and Peleus were the parents of Achilles.

**Thirty Thousand** — English opera, music by John Braham and Reeve, produced in London, 1804.

**Thomas and Sally** — English opera, music by Arne, words by Bickerstaff, produced in London, 1760.

**Thomyris, Queen of Scythia** — English opera, words by Motteux, produced in London, 1719. The composer is not known.

**Thorgrini** — English opera in four acts, music by F. H. Cowen, words by Joseph Bennett, produced in London, April 22, 1890. The text is founded upon an Icelandic Saga.

**Thürmer's Töchterlein**, (Thürmer's Little Daughter) — German comic opera in three acts, music by Rheinberger, words by Max Stahl, produced in Munich, 1873.

**Thurm zu Babel, Der** (The Tower of Babel) — German religious opera, in two parts, music by Rubinstein, words by Rodenberg, produced in Königsberg, 1870.

## Tolommeo

**Tiefand, Im** (In the Valley) — German opera in two acts and a prologue, music by Eugen d'Albert, words by Lothar, produced in Prague, 1903. The libretto is adapted from Guimera. A shepherd comes down from his mountain home to dwell in the valley, but finding there only misery and disappointment, returns to his beloved highlands. It was given in New York during the season of 1908-09.

**Tigrane** — Italian opera in three acts, music by Scarlatti, produced in Venice, 1715. Tigrane was King of Armenia in the First Century B. C., and ally of Mithridates.

**Tilda** — Italian opera by Francesco Cilea, first produced at Florence in 1892. An opera which can not please any refined taste.

**Till Eulenspiegel** — Folk opera by Reznicek, produced in Carlsruhe, Germany, 1901. Eulenspiegel is the well-known comic character of Brunswick. It has since been revived in Berlin.

**Timbre d'Argent, Le** (The Silver Bell) — French fantastic opera in four acts, music by Saint-Saëns, words by Carré and Barbier, written in 1870, but not produced till February 23, 1877, in Paris. It has very unequal merit and does not occupy an important place among the composer's operas.

**Timide, Le** — French opera in one act, music by Auber, words by Scribe and Xavier, produced in Paris, 1826.

**Timocrate** — Italian opera, music by Leonardo Leo, words by Lalli, produced in Venice, 1723.

**Toberne; ou, Le Pêcheur Suidois** (Tobernem; or, The Swedish Fisherman) — French opera in two acts, music by Bruni, words by Patras, produced in Paris, 1795.

**Töchter des Pächters, Die** (The Farmer's Daughters) — A Romanian opera by Ad. Caudella, produced at Jassy in 1883.

**Tochter Granada's, Die** (Granada's Daughter) — A Swedish romantic opera by Ivar Hallström, first produced at Stockholm in 1892. This opera has been very cordially received.

**Toinon et Toinette** — French opera in two acts, music by Gossec, words by Desboulmiers, produced in Paris, 1767.

**Tolommeo** — Italian opera, music by Handel, words by Haym, produced



**Tolommeo**

in London, April 19, 1728. The hero of the opera is Ptolemy I., King of Egypt in the Third and Fourth Centuries before Christ. He founded the library at Alexandria.

**Tom Jones**—French comic opera in three acts, music by Philidor, words by Poinciset, produced in Paris, February 27, 1765. The libretto is based upon the novel of Fielding. This opera was the first to contain an unaccompanied quartet. It is no longer upon the stage.

**Tom Jones**—Musical comedy, music by Eduard German, book by Alex M. Thompson and Robert Courtneige, lyrics by Charles H. Taylor, first produced in London, 1907. The plot is founded upon Fielding's novel.

**Tonelli, La**—French comic opera in two acts, music by Ambroise Thomas, words by Sauvage, produced in Paris, March 30, 1853. It is no longer upon the stage.

**Tonnelier, Le** (The Cooper)—French opera, music by Isouard, words by Debrieau and Quetant, produced in Paris, 1797. The story is somewhat related to one of Boccaccio's.

**Töpfer, Der** (The Potter)—German song play in one act, music and words by Johann Andre, produced in Frankfurt, 1773.

**Torquato Tasso**—Lyric drama in four acts, music by Donizetti, words by Ferretti, produced in Rome, 1833.

**Totentanz, Der** (The Dance of Death)—An operetta by Josef Reiter, first produced at Dessau in 1905. It is a story based on an old Silesian legend, which originated in Germany early in the Sixteenth Century at the time of the "Black Death." Its hero is Rubezahl disguised as an old piper.

**Toulon Soumis** (Toulon Subdued)—Revolutionary opera, music by Rochefort, words by Fabre d'Olivet, produced in Paris, 1794.

**Tragaldabas**—A German comic opera in four acts, music by d'Albert, text by Rudolph Lotharo, first produced at Hamburg in 1907. The libretto is based on Vacqueries' French comedy by the same title, which appeared in 1848. Tragaldabas is a plebeian Falstaff, fond of wine, women and gambling, and wholly unrefined. In spite of this, Donna Laura borrows him for a husband, realizing that as a married woman

**Trionfo della Libertà, Il**

she can more easily win some man. She succeeds in gaining a prince and Tragaldabas is cast off like a worn-out shoe. The public fails to understand how d'Albert lent his genius to such a libretto. The opera has so far been considered a failure.

**Trank der Unsterblichkeit, Der** (The Drink of Immortality)—German opera in four acts, music by E. T. A. Hoffmann, words by Soden, produced in Bamberg, 1808.

**Traum Else** (Dream Elsa)—German fairy opera in one act, music by Arpad Doppler, words by Paul Ost. The opera consists of a series of pictures, representing fairy tales, which appear to little Elsa as she sleeps.

**Tre Nozze, Le** (The Three Weddings)—Italian opera in three acts, music by G. E. A. Alary, text by Berettoni, produced at Paris in 1851. Text is adapted from Molière. An old baron falls in love with the young daughter of the Marchioness, but she loves a young cavalier. The valet and a vivacious soubrette help the lovers by playing all sorts of pranks upon the old baron. The last one sends him into the arms of the Marchioness, who gladly accepts him. Then there comes about three happy weddings.

**Trésor Supposé, Le; ou, Le Danger d'Écouter aux Portes** (The Supposed Treasure; or, The Danger of Listening at Key Holes)—French comic opera in one act, music by Méhul, words by Hoffmann, produced in Paris, July 29, 1802. It has been sung during the last decade in Germany.

**Trial by Jury**—English operetta in one act, music by Arthur Sullivan, words by Gilbert, produced in London, March 25, 1875. It is a satire upon English courts of law of the present day.

**Tribut de Zamora, Le** (The Tribute of Zamora)—French grand opera in five acts, music by Gounod, words by d'Ennery and Bresil, produced in Paris, April 1, 1881. Zamora is a city of Spain, captured in the Tenth Century by the Moors, and forced to send as tribute to the Caliph one hundred maidens.

**Trionfo della Libertà, Il** (Triumph of Liberty)—Italian opera by Alessandro Scarlatti, produced at Venice in 1707. This is one of the earliest of Scarlatti's more pretentious operas,

**Trionfo della Libertà, Il**

and he conducted its performance in person. Unfortunately only fragments of it exist and no fair estimate of its value can be formed.

**Trionfo di Camillo, Il** (Camillo's Triumph)—Italian opera by Gluck, produced at Rome in 1754. The hero is Marcus Furius Camillus, a famous Roman general who earned the title of "Father of His Fatherland."

**Trionfo di Clelia, Il** (The Triumph of Clelia)—Italian opera, music by Gluck, produced in Bologna in 1762.

**Triumph of Bacchus, The**—Russian fairy opera, music by Dargomizsky, words by Poushkin, the Russian poet, finished in 1848, but not produced till 1868 in St. Petersburg and Moscow. Story is a mythological one.

**Trompette de la Prince, Le** (The Trumpeter of the Prince)—French comic opera in one act by François Bazin, text by Melesville, produced at Paris in 1846.

**Troqueurs, Les** (The Barterers)—French comic opera in one act, music by Daubergne, words by Vade, produced in Paris in 1753. It is usually said to be the first comic opera containing spoken dialogue.

**Undine**

**Troubadour, The**—English grand opera in four acts, music by Sir Alexander Mackenzie, words by Francis Hueffer, produced in London, June 8, 1886. It was almost a complete failure.

**Turandot**—Fairy opera in eight scenes, music by Busoni, an Italian composer, words by Gozzi. The foundation for the libretto is the Persian fairy tale, as dramatized by Schiller.

**Turk in Italia, Il** (The Turk in Italy)—Italian opera, music by Rossini, text by Romani, produced at Milan in 1814 and became a decided success. This opera was written when the composer was only twenty-three years old. It was very popular and found its way to America where it appeared in New York in 1826 and in 1834.

**Turk in Maschera** (All in Masks)—Italian comic opera in three acts, music by Carlo Pedrotti, words by Marcello, produced in Verona, 1856.

**Twiddle-Twaddle**—Comic opera, music by Maurice Levi, words by Edgar Smith, produced in New York, 1906.

**U**

**Ulrich von Hutton**—Grand opera in five acts; music by Alexander Fesca; text by A. Schröder, produced at Braunschweig in 1849.

**Un'Avventura di Scaramuccia**—Italian comic opera, music by L. Ricci, produced in Milan, 1834. It was a very great success. The Scaramuz is a typical figure on the Italian comic stage, where he serves as a foil for the clown.

**Un Avvertimento ai Gelosi** (A Warning to Jealous People)—Italian opera, music by Balfe, first produced in Pavia, 1831.

**Undine**—A romantic opera in four acts. Music and libretto by Lortzing, first produced at Hamburg in 1845. This is one of the Undine legends. A young knight, Hugo von Ringstettin, is sent out by his sweetheart to seek adventure. He comes to a fishing village, here he sees Undine, loves her, and marries her. After a while Undine confesses to him that

she is a nymph and has no soul. This alarms him, but he loves her and takes her home. There his old sweetheart tries to separate Undine and Hugo and she succeeds, Undine being sent away. Hugo is about to marry her when Undine appears before him. His old love for his nymph wife returns, but as he clasps her in his arms he dies. Undine gains pardon for him and from then on they live together in fairyland. Its brilliant success at Hamburg was one of the few happy moments in Lortzing's life.

**Undine** (The Water Spirit)—This well-known romantic little fairy tale by Lamotte-Fouquet is popular in all countries and has been set to music by German, French, Russian and Danish composers: Hoffmann (Berlin, 1816), Semet (Paris, 1863), Lwoff (Petersburg, 1846), J. P. Hartmann (Copenhagen, 1842). Lortzing's "Undine" (Leipzig, 1846), is one of the best; the overture is splendid.

**Uniform, Die**

**Uniform, Die** (The Uniform) — German song play in four acts, music by Weigl, words by Treitschke, produced in Vienna, 1803. The libretto is adapted from Carpani.

**Un Jour à Paris, ou La Leçon Singulière** (A Day in Paris, or The Singular Lesson) — French comic opera in three acts; music by Isouard, text by Etienne, produced at Paris in 1808.

**Unmöglichste von Allen, Das** (The Most Impossible Thing) — German comic opera in three acts. Music and text by Anton Urspruch, first produced at Carlsruhe in 1897. Text has been freely adapted from a comedy by the same name, ("El Major Impossible,") by Lope de Vega. The most impossible thing is to manage a woman in love. This opera awakened great interest, the music is original, pure and rather free from Wagnerian influence. It is an acquisition to modern German opera, and has so far been extremely popular everywhere in Europe.

**Unterbrochene Opferfest, Das** (The Interrupted Sacrifice) — German opera in three acts, music by Peter von Winter, words by Huber, produced in Vienna, 1796. This opera with "Marie von Montalban" was the composer's best work.

**Untersberg, Der** — German romantic opera in three acts, music by

**Valet de Deux Maîtres, Le**

Poissl, words by Schenck, produced in Munich, 1829.

**Urvasi** — Romantic opera in three acts. Music and text by William Kienzl. One day Urvasi, the princess of the virgins of heaven, comes to earth. She is seen by the King of Persia, he falls in love with her and she returns his love. But, being immortal, she can see him only from time to time. He swears eternal loyalty to her and she promises to be his in heaven and leaves him. In order to test him, she is absent a long time. In despair he doubts her loyalty. This brings great suffering upon both of them, but after years he finds her again and in death becomes hers. The setting is exquisite and the opera is a splendid success.

**Uthal** — French opera in one act, music by Méhul, words by Saint-Victor, produced in Paris, May 17, 1806. The text is adapted from one of Ossian's legends and in order to give a gray tone to the whole, Méhul left out the violins in his score.

**Utopia Limited** — Comic opera in two acts by W. S. Gilbert and Sir Arthur Sullivan, first produced at the Savoy Theatre, London, October 7, 1893. This opera, founded on the notion of a Utopia run as a limited liability concern, is much heavier and less delightful than the earlier production of this famous pair of writers.

## V

**Vagabund, Der** (The Vagabond) — A German operetta in three acts; music by Karl Zeller, text by M. West and L. Held, produced at Vienna in 1886.

**Vakoula le Forgeron** (Vakoula the Smith) — Russian opera in three acts, music by Tschai-kowsky, words by Polowsky, produced in St. Petersburg, 1876. The libretto is founded upon a novel by Gogol.

**Vai d'Andorre, Le** (The Vale of Andorra) — French comic opera, music by Halévy, words by Saint Georges, produced in Paris, 1848.

**Valentine de Milan** (Valentine of Milan) — French comic opera in three acts, music by Étienne Méhul,

completed by his nephew, Joseph Daussoigne-Méhul, words by Bonilly, produced in Paris, 1822.

**Valeria** — German opera, music by Gottfried Heinrich Stolz, produced at Naumburg, 1712. It was very popular at the time.

**Valet de Chambre, Le** (The Body-servant) — French comic opera in one act. Music by Carafa, text by Melesville and Scribe, produced at Paris in 1823. The music is replete with melody and animation; the Valet's duet has always been a favorite bit of song.

**Valet de Deux Maîtres, Le** (The Servant of Two Masters) — French comic opera in two acts. Music by



**Valet de Deux Maîtres, Le**

François Devienne, text by Roger, produced at Paris in 1799.

**Valet de Ferme, Le** (The Valet of the Grange)—French opera, music by César Franck, produced in Paris, 1848.

**Vampyr, Der** (The Vampire)—Romantic German opera in two acts, music by Marschner, words by Wohlbruck, produced in Leipzig, March 28, 1828. It was very successful notwithstanding its repulsive subject. The Vampire in Slavic legend is the soul that cannot rest peacefully in its grave after its body has died.

**Van Dyck**—German opera in three acts; music by R. Emmerich, text by E. Pasqué, produced at Stettin in 1875.

**Vasall von Szigeth, Der**—A German opera by Anton Smareglia, first produced at Vienna in 1889 and in New York in 1890. Szigeth is a little town in Hungary. The story is full of horror, and it quite shocked the American audience. The music is decidedly Hungarian.

**Vasco da Gama**—Italian opera by F. H. Himmel, text by Filistri, produced at Berlin in 1801. Da Gama was the famous Portuguese navigator, who discovered the route to India, making his voyage in 1499. He has been immortalized by the great Portuguese poet, Camoens, in the national epic "Os Lusíades."

**Vaterunser, Das** ("Our Father, The Lord's Prayer)—German musical drama in one act; music by H. Röhrs, text by Ernest von Possart, first produced at Cologne in 1905. Text adapted from Coppée's story. A noble-minded young priest is shot by fanatic officers. His sister Rose, who idolized him, is in despair and vows vengeance. In vain does an old priest urge her to find solace in prayer. As she pours over her rosary, her voice chokes at "Thy will be done," she can not say it. She is tortured by her desire for revenge and the knowledge that she should "forgive." In the midst of her troubles one of the young officers who killed her brother seeks refuge at her house. She is tempted to betray him, but her brother's spirit seems to guide her; she takes his cassock and hat from the peg, gives them to the soldier and, grateful to her, he escapes in his disguise. Then Rose kneels and says her prayers,

**Verful Cu Dor**

and so well do the text and the music harmonize, so spiritually is the whole constructed that we too say "Amen" with the suffering little girl.

**Vecchio Marito, Il** (The Old Husband)—Italian comic opera in the Neapolitan dialect, music by Logroscino, produced in Naples about 1735.

**Vedova Scaltra, La** (The Cunning Widow)—Italian opera buffa by V. Righini, produced at Prague in 1778.

**Veiled Prophet, The**—A romantic opera, music by Dr. Villers Stanford, words by W. Barclay Squire, first produced at the Court Theatre of Hanover, February 6, 1881, in a German translation by Ernest Frank. Later it was revised and adapted for the Italian opera stage, in which language it was first performed in England at Covent Garden Theatre, July 26, 1893. The libretto is adapted from Moore's well known poem, "Lalla Rookh."

**Velleda, Die Zauberin des Brockens** (Velleda, The Enchantress on the Brocken)—A German opera, music and text by E. Sobolewsky, produced at Königsberg in 1835.

**Venceslao**—Italian opera; music by C. F. Pollarolo, text by Zeno, produced at Venice in 1703. The hero is St. Wenceslaus, King of Bohemia, who introduced Christianity into his country and who was murdered by his brother in 935.

**Vendatte, La** (The Feud)—Italian opera, music by Henry de Ruolz, words by Leon and Adolphe, produced in Paris, 1839.

**Vêpres Siciliennes, Les** (The Sicilian Massacre)—French grand opera in five acts, music by Verdi, words by Scribe and Duveyrier, produced in Paris, 1855. The massacre was one of the French by the Sicilians, March 30, 1282.

**Vera Costanza, La** (True Constancy)—Italian opera by Pasquale Anfossi, produced at Rome in 1776. This opera was also popular in Germany.

**Verbum Nobile**—A national Polish opera in one act by Stanislaw Moninszko, produced at Warsaw in 1860.

**Verful Cu Dor** (The Summit of Longing)—A Roumanian opera, music by Skibinski (Linbicz), libretto by P. de Lavoc, produced at Bucharest in 1879. This is supposed to be the first Roumanian opera and is all

**Verful Cu Dor**

the more interesting since "P. de Lavoc" is the pen name of Princess Elizabeth of Roumania.

**Vergine del Sole, La** (The Maiden of the Sun)—Italian grand opera, music by Cimarosa, produced in St. Petersburg, 1788.

**Verkaufte Braut, Die** (The Bartered Bride)—Comic opera in three acts; music by Smetana, text by Sabina, first produced at Prague in 1866. Story is laid in a Bohemian village at the present time. Hans and Marie love each other, but Marie's father, influenced by a marriage broker, insists that she marry Wenzel, the son of Micha. The broker offers Hans three hundred guilders if he will give up Marie, and Hans accepts the money, stipulating that Marie must marry Micha's son. Marie is in tears over this base barter, but Hans reveals himself to Micha, whom he recognizes as his son by a former marriage. Hans knew this and had made a good bargain besides gaining his bride. Fax Kalbeck re-wrote the text in German, and since 1892 this opera has become world famous. The music is charming.

**Verlobung zu der Laterne, Die** (The Engagement to the Lantern)—Comic opera in two acts. Music by Jacques Offenbach, text after Michael Carré and Leon Batta, first produced at Berlin, 1885. Scene, a little village.

**Verlorene Paradies, Das** (Paradise Lost)—German opera by Rubinstein, text by J. Rodenberg, produced at Düsseldorf in 1875. Milton's poem by the same title furnished the inspiration for the text.

**Vernarrte Prinzess, Die** (The Foolish Princess)—A fairy tale in three acts. Music by Oskar von Chelius, text by Bierbaum, first produced in Wiesbaden, 1905. Queen Marguerite of Italy, to whom the charming little opera was dedicated, was present.

**Verschwender, Der** (The Spendthrift)—A fairy play by Raimund, for which Conradin Kreutzer wrote the incidental music, of which there is a great deal. The play or opera was very successful and is still upon the stage. It is considered one of Kreutzer's best works.

**Verschworenen, Die** (The Conspirators)—German opera in one act, music by Franz Schubert, text by Castelli. First produced at Vienna in 1861. Like others of Schubert's

**Vicar of Bray, The**

operas this had been written in 1819 but never produced during the composer's life-time. It is known in French as the "Women's Crusade," and depicts a domestic war.

**Versiegelt** (Locked Up)—A German comic opera in one act by Leo Blech, first produced at Bremen in 1908. The plot is a simple little intrigue. The Burgomaster is locked up and gains his freedom when he consents to the marriage of his daughter to the son of his bitter enemy. He himself is rewarded by gaining the hand of a lovable widow who has been pining for him. This opera is one of the most wholesome fun-makers on the modern stage. It has run like wildfire all over Germany and it pleases wherever it is heard.

**Vestale, La** (The Vestal Virgin)—French romantic grand opera in three acts by Gasparo Spontini, words by Jouy, produced in Paris, December 11, 1807. The text was originally written for Cherubini, but not used by him.

**Versunkene Glocke, Die** (The Sunken Bell)—Musical drama in five acts. Music and text by Heinrich Zöllner, first produced at Berlin, 1899. Libretto based upon Hauptmann's well known drama of same title. A popular opera in Germany, especially in Berlin.

**Veuve Indecise, La** (The Vacillating Widow)—French operetta in one act, music by E. R. Duni, text by Vade, produced at Paris in 1759. This little operetta is a parody on "La Veuve Coquette," (The Coquettish Widow).

**Viaggiatori Ridicoli, I** (The Ridiculous Travellers)—Italian comic opera, music by Gyuilini, produced in Naples, 1772.

**Viaggio a Reims, Il** (The Journey to Rheims)—Italian opera in one act, music by Rossini, words by Balocchi, produced in Paris, 1825.

**Vicar of Bray, The**—Comic opera, music by Edward Solomon, words by Sydney Grundy, first produced at the Globe Theatre, London, on July 22, 1882. A revised version was produced at the Savoy Theatre, London, January 28, 1892. The plot is founded upon the adventures of Sandford and Merton whose youth Mr. Thomas Day depicted in his well known romance.

**Vicar of Wakefield, The**

**Vicar of Wakefield, The**—Opera, music by Liza Lehmann, lyrics by Laurence Hausman, first produced at Manchester, 1906, and in London, 1907. The plot is that of Goldsmith's romance.

**Vieille, La** (The Old Woman)—French comic opera in one act, music by Fétis, words by Scribe and Delavigne, produced in Paris, 1826.

**Vie Parisienne, La** (Parisian Life)—Operatic burlesque in five acts, music by Offenbach, words by Meilhac and Halévy, first produced in Paris, October 31, 1866. An English version by H. B. Farnie was given at the Avenue Theatre, London, October 3, 1883.

**Vier Grobiane, Die** (The Four Bullies)—Comic opera in three acts. Music by Ermanno Wolf-Ferrari, text by Pizzolato after Goldoni, first produced in Munich, 1906. Translated into the German by Herman Teibler. The four bullies are four husbands who try to lord it over their wives.

**Vieux Chateau, Le** (The old Castle)—French comic opera in three acts, music by D. Della Maria, text by A. Duval, produced at Paris in 1798. It is a pretty little story of a chance encounter, called also "La Rencontre," but unfortunately the music is not equal to the text.

**Vieux Coquet, Le** (The Old Beau)—A French comic opera by Papavoine, produced with success in Paris about 1770. "Falstaff," the fat, jovial old beau in Shakespeare's comedy, "The Merry Wives of Windsor," furnishes the amusement.

**Viking's Voyage, The**—Swedish opera by Ivar Hallström, first produced at Stockholm in 1877. It is of a decidedly national character and was among the first of Hallström's operas to be cordially received.

**Village Opera, The**—English opera, music by Charles Johnson, produced in London, 1728. It was one of the first of the many imitations of Gay's "Beggars' Opera."

**Villi, Le** (The Witch Dancers)—Opera in two acts, music by Giacomo Puccini, words by Ferdinando Fontana, first presented at Milan, 1884. The Villi are the spirits of maidens whose lovers have been untrue to them. They dance in the forest, and when one of their faithless lovers

**Voyage Impromptu, Le**

appears, whirl him about in their circle until he dies of exhaustion.

**Vineta**—A German opera in three acts, music by H. Frankenberger, libretto by F. Bohn, produced at Sondershausen in 1851. "Vineta" is a romance of a night on the sea.

**Violette, La** (The Violet)—French comic opera in three acts, music by Carafa and Anne Leborne, text by Planard, produced at Paris in 1826. Text is based on Count Tressan's novel, "Gerard de Nevers." The music might have been excellent had the composers used a little more care. The opera did not last long, but a popular composition for the piano composed on one of the motifs of "La Violette" keeps the name alive.

**Violino del Diavolo** (The Devil's Violin)—An opera in three acts, music by A. Mercuri, words by Fontana, first produced at Cagli near Pesaro, September 12, 1878. The plot resembles that of Faust, except that it is the woman who sells herself to the devil.

**Virgine** (Virginia)—French grand opera in three acts, music by H. M. Berton, words by Desaugiers Sen., produced in Paris, 1823. Virginia was the daughter of Virginius, and was killed by her father to preserve her honor from the attacks of Appius Claudius.

**Virtuosi Ambulanti, I** (The Traveling Comedians)—Italian comic opera in two acts, music by Fioravanti, words by Balocchi, produced in Paris, 1807.

**Visitandines, Les** (The Nuns)—French comic opera in two acts; music by Devienne, libretto by Picard, first produced at Paris in 1792. This opera was popular for a long time. It is also known as "The Young Ladies' Seminary."

**Vivandière, La**—French opera, music by Godard, produced in Paris, 1895.

**Voix Humaine, La** (The Human Voice)—French opera in two acts, music by Giulio Alary, words by Melesville, produced in Paris, 1861.

**Voto, Il**—See "Mala Vita."

**Voyage Impromptu, Le** (The Impromptu Voyage)—French comic opera in one act, music by Pacini, text by Dumersan and Aubertin, produced at Paris in 1866.



**Waisenhaus, Das** (The Orphanage) — Opera by Josef Feigl, text by Treitschke, produced at Vienna in 1808.

**Wakula der Schmied** (Wakula the Smith) — A Russian opera in three acts; music by Tschaikowsky, text by Polowsky, adapted from that by Gogol; produced at St. Petersburg in 1876.

**Wald, Der** (The Forest) — A one-act opera, music and words by Miss Ethel Smyth, first produced in Dresden, September, 1901. It was produced at Covent Garden, July 18, 1902, and at the Metropolitan Opera House, New York, in March, 1903, this being the first time that an opera written by a woman had ever been performed in America. A revival at Covent Garden on June 26, 1903, attests its popularity.

**Waldemar** — A romantic Swedish opera by Andreas Hallén. It was first produced at Stockholm in 1909 and met with success.

**Walhalla in Not** (Valhalla in Distress) — A German musical satire in three acts; music and libretto by Otto Neitzel, first produced at Bremen in 1905. The "Theft of Thor's Hammer," one of the old Edda stories, forms the background upon which Neitzel satirizes modern man. Over the broad backs of these Norse gods whom he ridicules for their vanity, Neitzel whips us and scorns those of us who think ourselves gods whether by favor of birth, through riches, power or any other cause. The text is original and very witty and is embellished with the most lyrical music. Neitzel deserves great praise for this creation.

**Wallace** — French grand opera in three acts, music by C. S. Catel, words by Fontanes, revised by Saint-Georges, produced in Paris, 1817. The hero of the opera is William Wallace, the great Scottish apostle of freedom, who was executed in the Tower in 1305.

**Wally, La** — Opera by Catalani. Libretto by Luigi Illica. Place, Alps of Switzerland. Time, Nineteenth Century. First produced at Turin in 1892.

**Walpurgisnacht, Die** (Walpurgis Night) — A romantic opera in three acts; music by J. Rümmler, text by E. J. Prochaska, produced at Prague in 1827. This spooky night is well known through Goethe's description in "Faust." It is the night between April thirtieth and May the first.

**Waltz Dream, A** — Operetta in three acts, music by Oscar Strauss, words by Felix Doermann and Leopold Jacobson, first produced in Vienna. An English version by Joseph W. Herbet was presented in New York, 1908. The plot is founded upon a story taken from Hans Meuller's "Book of Adventures."

**Wanda** — Grand tragic opera in five acts, music by Dvořák, the Bohemian composer, words by Sumawsky, produced in Prague, April, 1876. The libretto is adapted from the Polish of Sagynsky.

**Wang** — Two-act opera by Morse. Libretto by J. Cheever Goodwin. Place, Siam. First produced under the title of "Wang" at New York in 1891.

**Waterman, The** — English song play, music and words by Charles Dibdin, produced in London, 1774. It remained continuously upon the stage for many years, but has now disappeared.

**Weinlese, Die** (The Vintage) — German operetta by Johann Schenk, produced at Vienna in 1785. This is the composer's first production.

**Wem die Krone?** (To Whom the Crown?) — German opera in one act, music and libretto by Alexander Ritter. Produced at Weimar in 1800 under the able leadership of Richard Strauss, and scored a success.

**Werther** — Opera in three acts, music by Massenet, words by Milliet and Blau, completed in 1886 but not produced till 1892 in Vienna; the libretto is founded upon Goethe's "Sorrows of Werther."

**Whittington and His Cat** — English comic opera in three acts, music by Offenbach, words by G. B. Farnie, produced in London, 1874.

**Widerspenstigen Zähmung, Der** (The Taming of the Shrew) — German comic opera, music by Götz,

**Widerspenstigen Zähmung, Der**

words by Widmann, produced in Mannheim, October 11, 1874. The libretto is founded upon Shakespeare's comedy.

**Wieland der Schmied** (Wieland the Smith)—German romantic opera in four acts, music by Max Senger, words by Allfeld, produced January 18, 1880. The libretto is an adaptation of Simrock's poem of the old legend.

**Wilde Jäger, Der** (The Wild Huntsman)—German romantic opera in four acts; music by Victor Nessler, text by Friedrich Hoffmann, produced at Leipzig in 1881. Text is adapted from Wolff's story.

**Wildschütz, Der** (The Poacher)—German comic opera in three acts, music and words by Lortzing, produced in Leipzig, December 31, 1842. The text is adapted from Kotzebue's "Rehbock."

**Wilhelm von Oranien** (William of Orange)—German grand opera in three acts by Heinrich Hoffmann, words by Roderich Fels, produced in Hamburg, February 5, 1882.

**William Ratcliff**—Russian opera in three acts, music by César Cui, produced in St. Petersburg, February 26, 1869. The libretto is a translation by Plechtcheieff of the romantic tragedy by Heine bearing the same name. The opera was very coldly received, but it is still occasionally produced in Russia.

**Witch, The**—Three-act opera by Enna. Libretto adapted by Alfred Ibsen from Arthur Fitger's tragedy of the same name. Place, Thalea's estate and village. Time, after the Thirty Years' War. First produced at Copenhagen in 1891.

**Wittekind**—German opera in three acts; music by Josef Wolfram, text by H. Meynert, produced at Dresden in 1838. The hero is Widukind, the

**Xerxes**

great heathen Saxon general who led his army against Charlemagne. He gave up fighting against the latter and accepted the Christian religion. As a reward Charlemagne knighted him.

**Wizard of Oz, The**—Musical extravaganza by L. Frank Baum and Paul Tietjens, produced in Chicago, 1902.

**Wizard of the Nile, The**—Opera by Herbert. Libretto by Harry B. Smith. Place, Egypt. Time, 53 B. C. First produced at Wilkesbarre, Pa., in 1895.

**Wolkenkind, Das** (The Cloudchild)—German comic opera in three acts, music by Titl, words by Told, produced in Vienna, 1845.

**Wonder, A; or, The Honest Yorkshireman**—An English ballet opera by Henry Carey. It appeared in London in 1735.

**Wonderland**—Musical extravaganza in three acts, music by Victor Herbert, words by Glen MacDonough, produced in New York, 1905. The plot is founded upon a love philter which causes the eight daughters of the King of Hearts to fall in love with eight princes who live in an enchanted castle.

**Woodman, The**—An English operetta by William Shield, appeared in London in 1791.

**Wreckers, The**—Opera in three acts, music by Miss Ethel Smyth, words by H. B. Brewster, first produced in Leipzig, 1906, under the title "Strandrecht," and later in Prague. The first English performance was in London, June 22, 1909. The "Wreckers" are inhabitants of a small Cornish village who make it their business to wreck vessels by extinguishing the lighthouse lantern on stormy nights.

**X**

**Xacarilla, La**—Opera in one act and two tableaux; music by Marliani, text by Scribe, produced at Paris in 1839. La Xacarilla is a Spanish song, a kind of bolero, used as a rallying song by some smugglers. This little opera was a favorite curtain raiser.

**Xaira**—One of Garcia's Spanish

operas. In two acts, and produced in Mexico in 1829.

**Xerxes**—English opera by Handel, produced at London in 1737. Xerxes I., born 465 B. C., was the great Persian king who bridged the Hellespont and marched a devastating army into Greece.



## Y

**Yelva, or the Orphan of Russia**—English opera, music by Bishop, produced in London, 1833.

**Yetiva**—A Spanish opera by John Arnold, libretto by G. Morgan, produced at San Francisco in 1889.

**Yolande**—English ballet by G. Jacobi, first produced at London in 1877.

**Young Hussar, The**—An English operetta by Michael Kelly, produced in London in 1807.

**Youth, Love and Folly**—An English operetta by Michael Kelly, produced at London in 1805.

**Yo, Yea**—An English operetta by Dibdin, produced at London in 1776. A nautical theme forms the basis for the text; it is also known as "The Friendly Tars."

**Yvonne**—A French comic opera in one act; music by Joseph N. Ney, text by Deforges and De Leuven, produced at Paris in 1855.

## Z

**Zaide, Queen of Granada**—A French heroic ballet in three acts. Music by Joseph N. Royer, text by Abbé Delamare, produced at Paris in 1739.

**Zaira**—Italian opera in three acts; music by Bellini, words by Romani, produced in Parma, 1829. The libretto is adapted from Voltaire's tragedy "Zaire." It was the least successful of Bellini's operas.

**Zaire**—English opera in two acts; music by Peter von Winter, produced in London, 1805. The libretto is based upon Voltaire's tragedy by the same name.

**Zanetta**—French comic opera in three acts; music by Auber, text by Saint-Georges and Scribe, produced at Paris in 1840. Zanetta teaches us that "one must not play with fire." A young nobleman tries to pique his sweetheart by making love to Zanetta, the daughter of a servant in the palace, but Zanetta's charms captivate him and he actually falls in love with her.

**Zanetto**—An Italian opera by Mascagni. It is founded on Coppée's popular one-act play "Le Passant" ("The Traveler"). First produced at Pesaro in 1896. This opera, while not as popular as some of Mascagni's, is of a much finer quality than one usually finds in his compositions.

**Zauberbecher, Der** (The Magic Cup)—Comic opera; music by Gabriel Pierné, text by Matrat, translated into the German by A. Horlacher; produced at Stuttgart in 1907. The magic cup disclosed the follies of inexperienced youths as well as those of experienced benedicts. The opera is successful.

**Zauberschloss, Das** (The Magic Castle)—An operetta by Johann Reichardt with text by Kotzebue, produced at Berlin in 1802. This is one of Reichardt's operettas which exercised a considerable influence over German opera.

**Zehn Mädchen und Kein Mann** (Ten Maids and No Man)—Operetta in one act by Franz von Suppé, produced at Vienna in 1862.

**Zelia**—Opera in three acts, music by G. Villate, words by T. Solera, first produced in Paris, 1877. The action takes place in Venice in 1553.

**Zélisca**—A ballet comedy in three acts; music by Jélyotte, text by Sauvé de la Noue, produced at Versailles in 1746. Jélyotte, the famous tenor, composed this music for the Dauphin's marriage.

**Zelmira**—Italian opera in two acts, music by Rossini, text by Tottola, first produced at Naples in 1822. Text is an imitation of Du Belloy's tragedy "Zelmira." The recitative in this

**Zelmira**

opera is especially admirable. The leading role was sung by Rossini's wife in Italy and London where it was most enthusiastically received. Connoisseurs best appreciate the music of "Zelmira;" it made little impression on the general public.

**Zéloïde, ou Les Fleurs Enchantées** (Zéloïde, or The Enchanted Flowers) — French opera in two acts, music by Sebastian Lebrun, text by Etienne, produced at Paris in 1818. The opera achieved only moderate success.

**Zemire and Azor** — Fairy opera in four acts. Music by Grétry, words by Marmontel, produced in Fontainebleau, November 9, 1771. The opera placed Grétry at once among the foremost composers.

**Zemire and Azor** — German romantic opera in three acts, music by Ludwig Spohr, words by Shlée, produced in Frankfurt A/M, April 4, 1819. One song from the opera, "Rose Softly Blooming," is still occasionally heard.

**Zenichove** (The Suitors) — A Czechish opera in three acts by Larl Komarowic, produced at Prague in 1884. The text is a comedy.

**Zenobia** — Opera in three acts. Music by Coerne, text by Oskar Stein, first produced at Berlin, 1907. Zenobia, Queen of the Orient, is conquered by Emperor Aurelian of Rome. He demands that she become his wife, but she prefers death and kills herself.

**Zephire et Flore** — Opera in three acts with prologue, music by Lully, words by Douboulay, first produced at Paris, 1688.

**Zerline, ou La Corbeille d'Oranges** (Zerline, or The Basket of Oranges) — French grand opera in three acts by Auber, text by Scribe, produced at Paris in 1851. The text would be better suited to a vaudeville performance. Zerline is an orange seller who succeeds in marrying her daughter, Gemma, to a young officer.

**Zerstörung Trojas, Die** (The Destruction of Troy) — First part of Berloiz's great opera "Die Trojaner." Æneas is the hero of part one as well as of part two, "Trojene à Carthage" (which see). He is eclipsed however by the magnificent figure of Cassandra. In 1906 the entire opera appeared on two consecutive evenings at Brussels; and in 1907 it appeared again at Munich, both times with great success. It is to be hoped that

**Z'widerwurzen**

it will receive the recognition the whole performance merits.

**Zerstreute, Der** (The Distracted One) — A comedy by Regnard with music by Haydn, produced at Vienna in 1776.

**Zierpuppen** (The Prims) — German comic opera in one act; music by Anselm Götzel, libretto by Richard Batka, first produced at Prague in 1905. Batka adapted his text from Molière's "Les Precieuses Ridicules" (The Ridiculous Prims) but he changes the ending. In Molière's text the suitors leave in triumph, but Batka has them stay and become reconciled to the girls. Zierpuppen is deservedly popular.

**Zilda** — French comic opera in two acts. Music by Flotow, text by Saint-Georges and H. Chivot, produced at Paris, 1866. A very light opera and did not last long.

**Zirphile et Fleur de Myrthe** (Zirphile and Myrtle Blossoms) — French opera in two acts; music by C. S. Catel, text by Jouy and Lefebvre, produced at Paris in 1818. This is one of Catel's last productions and it did not receive the recognition which it merited.

**Zoraine et Zuluare** — French opera in three acts, music by F. A. Boieldieu, text by Saint Just, produced at Paris in 1798. The text is adapted from Florian's novel "Gonsalve de Cordoue" (Gonzola of Cordova), the great Spanish captain who lived in the Sixteenth Century. This opera was Boieldieu's first real success and added greatly to his reputation.

**Zoroastre** (Zoroaster) — French grand opera in five acts and a prologue, music by Rameau, words by Cahusac, produced in Paris, 1749. Zoroaster was the Persian philosopher.

**Zwarte Kapitein, De** (The Black Captain) — A Flemish opera, music by Joseph Mertens, libretto by Lagye, produced at The Hague in 1877. This opera was very successful and popular.

**Zweikampf mit der Geliebten, Der** (A Lover's Duel) — German opera, music by Louis Spohr, text by Schink, produced at Hamburg in 1811 with success.

**Z'widerwurzen** (Crosspatch) — German opera in three acts; music and text by E. Korten; first produced at Elberfeld in 1905. A little

**Z'widerwutzen**

village story in which Stasi, a pretty but haughty young girl, harshly rejects her lover. Her heart is kind but her tongue is sharp, and the rest of the village sympathizes with her lover and call her "crosspatch." But he shields her and succeeds in winning her love and makes a splendid

**Zwillings Brüder**

woman of her. The text is based on a folk-play by Hermann von Schmid.

**Zwillings Brüder, Die** (The Twin Brothers) — German comic opera in one act, music by Schubert, words by Hoffmann, produced in Vienna, 1820. The libretto is adapted from the French.

## SELECTED BIBLIOGRAPHY

- Aldrich, Richard — Guide to the Ring of the Nibelungs.  
 Alexander, Louis — The Opera-Glass.  
 Annesley, Charles — Standard Opera-Glass.  
 Apthorp, W. F. — The Opera, Past and Present.  
 Barber, Grace E. — Wagner Opera Stories.  
 Blaze, F. H. J. Castil — The Opera in France. 2 vols.  
 Buel, J. W., editor — The Great Operas, with introduction  
     by Verdi. 10 parts.  
 Burney, Charles — The Present State of Music in France and  
     Italy. (1771.)  
 Carleton, F. E. — Operas, Their Writers and Plots.  
 Davison, Gladys — Stories from the Operas.  
 Edwards, H. S. — History of the Opera from its Origin  
     in Italy to the Present Time. 2 vols.  
 Edwards, H. S. — Rossini and His School.  
 Edwards, H. S. — The Lyrical Drama, Essays on Subjects,  
     Composers and Executants of Modern Opera. 2 vols.  
 Elson, Arthur — Critical History of Opera.  
     Modern Composers of Europe.  
 Fitzgerald, Percy — The Operas of Gilbert and Sullivan.  
 Gerard, Frances — Wagner, Bayreuth and the Festival  
     Plays.  
 Gilman, Lawrence — Phases of Modern Music.  
 Grove, Sir George — Dictionary of Music and Musicians.  
     (Article on Operas.)

- Guerber, Helene A. — Stories of Popular Operas.  
                                   Stories of Famous Operas.  
                                   Stories of the Wagner Operas.
- Henderson, W. J. — How Music Developed.
- Hervey, Arthur — French Music in the Nineteenth Century.  
                   (Vol. 2 of Music in the Nineteenth Century, edited by  
                   R. H. Legge.)
- Hervey, Arthur — Masters of French Music.
- Hogarth, George — Memoirs of the Opera. 2 vols.
- Kobbe, Gustav — Opera Singers.
- Krehbiel, H. E. — Studies in the Wagnerian Drama.
- Lahee, H. C. — Grand Opera in America.
- Lavignac, Albert — The Music Dramas of Richard Wagner and his Festival Theatre in Bayreuth.
- Lumley, Benjamin — Reminiscences of the Opera.
- Maitland, J. A. Fuller — English Music in the Nineteenth Century. (Vol. 1 of Music in the Nineteenth Century, edited by R. H. Legge.)
- Matthew, J. E. — Popular History of Music, Musical Instruments, Ballet and Opera from St. Ambrose to Mozart.
- Newman, Ernest — Gluck and the Opera.
- Pardon, G. F. — Tales from the Operas.
- Parry, Sir C. H. H. — Art of Music.
- Riemann, Hugo — Handbook of the Opera.
- Ritter, F. L. — Music in America.
- Rolland, Romain — History of Opera in Europe before Lully and Scarlatti.
- Singleton, Esther — Guide to the Opera.
- Streatfield, R. A. — The Opera: A Sketch of the Development of Opera, with full descriptions of every work in the modern repertory.
- Upton, G. P. — The Standard Operas.  
                                   The Standard Light Operas.
- Wagnalls, Mabel — Stars of the Opera.
- Weston, Jessie L. — The Legends of the Wagner Drama.



















